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FROM THE EDITOR

I am pleased to turn the reins of "power" of the Editorship of the over to my colleague, Hazzan Eric Snyder. A man of taste and discrimination, he is also up to date on the technology which should make it easier to produce the Journal on a more regular basis.

As always, the ***Journal*** will depend on its readers and writers for a regular supply of quality material. I call on all of you who "have an article in you" (or a thesis or book, for that matter) to step forward. Send, fax or e-mail it to your new editor! If you know of significant work being done in the field of Jewish music (especially sacred Jewish music), tell the editor about it and encourage those doing this work to submit the produce thereof to the ***Journal*** editor.

May the first fruits of synagogue music always be brought to the pages of this ***Journal.*** Again, to all of you who have assisted me in past years. heartfelt thanks. And to Eric, all good luck and best wishes...

-- Jack Chomsky

FROM THE EDITOR

It is with great humility that I face the challenge of becoming the next editor of the ***Journal of*** Synagogue ***Music*** Like you, I have gleaned much from the pages of the Journal during these past years. Now, as editor, looking through the contents of the ***Journal*** with a more scrupulous eye, I am especially proud of this, our professional publication.

All of us owe a debt of thanks to Hazzan Jack Chomsky, my colleague and friend. Every issue that he has produced has been of the highest quality. Under his stewardship, the ***Journal*** has presented articles which while scholarly, have also been accessible to the vast majority of its readers. Jack has also nurtured a most important aspect of the ***Journal*** -- to bring the past of the Cantorate together with the present. When brought together, past and present light the way to the future of our beloved calling. I would publicly like to thank Jack Chomsky for the caring he has shown for all of us and the Cantorate.

This issue of the Journal presents a "working tool" that I am sure will be invaluable to all ***Journal*** readers. Our colleague, Hazzan Jeffrey Shiovitz, has created an index to all past journal articles, including music and book reviews. The index is in two parts, part one by title, part two by author. In the near future, I will outline plans to make available all back issues of the Journal or individual articles. Anyone perusing issues of the Journal from years past will find a wealth of knowledge and wisdom which must again see the light of day.

Several years ago, Dr. Joshua Jacobson penned an article on Ta'amey Hamikra. He now offers an in-depth study of **The Cantillation of the Decalogue.** Once again, Josh presents a scholarly topic in a most accessible manner.

Charles Heller tackles a monumental work in **The Traditional Jewish Sources of Schoenberg's *Kol Nidre* OP. 39.** Heller uncovers some rather "jagged edges" beneath the smooth surface of this major composition.

In **Bonia Shur: An Authentic Jewish Voice.** Charles Davidson offers a critique on the musical works of Bonia Shur, a man that Charles refers to as "the resident composer for the Reform Movement". After reading this article, many of our music libraries may need some extra shelves.

In the Review Section is an analysis of acassette ofcantorial recitatives entitled **Sing Unto the Lord,** performed by Hazzan Saul Hammerman, past president of the Cantors Assembly. The review is written by Rabbi Richard Margolis, an aficianado of the cantorial art, familiar with the cantorial styles of the "greats".

On another level, we present an article submitted by Bernie Finkel, a Jewish disc jockey in Evanston, Illinois. At first glance, it might appear that an article like this would be out of place in the ***Journal of Synagogue*** Music, but read the piece all the way through, and you will discover a very engaging personality. Bernie Finkel, radio program, "The Jewish Community Hour", has been on the air since 1963. For the last 20 years, Bernie Finkel has been promoting Jewish issues of all types, including an appreciation for Jewish music. It would be interesting to observe the various Jewish radio programs around the country and see how they are alike and how they differ. It might also be good for us to note the impact that these programs have on the Jewish population and whether that impact is carried into the synagogue.

Finally, in a section titled **A CI Student Speaks Out, we** have selections by two students in the Cantors Institute. The first is a letter of thanks from Yummie Gelfand, a recipient of the Cantors Assembly Hazzanut Award. He relates the experience of growing up in the "Bible Belt", where antisemitism is still alive and well. The second piece is the text of a talk given by Cantors Institute student Lilly Kaufman, at a breakfast for rabbinic and cantorial students. These students' contributions even so early in their careers underscores the need for our continued commitment to the Cantors Institute, and provides two more reasons for us to feel confident for the future.

Thank you all in advance for your articles, advice, and feedback. Feel free to call or write to me about your thoughts and ideas. My address and telephone are on the inside cover page.

-- Eric Snyder

THE NEW EDITION OF "SIDDUR SIM SHALOM"

By **PINCHAS SPIRO**

It is common knowledge that the Conservative prayer book, סִדּוּר שִׂים שָׁלוֹם, published some ten years ago, has not been successful in meeting its goals. A new and completely revised edition is now being prepared. As one of the representatives of the Cantors Assembly to the Prayer Book Commission, I was sent a rough draft of parts of the contemplated revised edition in galley and pre-galley form. I was specifically asked to submit my reactions, criticism and suggestions.

I was glad that the Cantors Assembly was given the opportunity for some meaningful input before the revised edition became finalized. (We did not have that opportunity when the original edition was prepared.) I don't think that it is an exaggeration to say that as שְׁלִיחֵי צִבּוּר, we are the synagogue functionaries most directly involved and concerned with the Hebrew contents of the prayer book. I, therefore, regarded my assignment as a great opportunity and devoted to it a great deal of time and consideration. As requested, I sent back a detailed account of my reactions, my criticism and suggestions.

I don't know how my comments and suggestions were viewed by the members of the Editorial Board, and I don't know whether they have even been considered. I showed copies of my written comments to several colleagues, fellow-representatives on the Prayer Book Commission, and they urged me to share my ideas with the membership of the Cantors Assembly. Following is a condensed version of these ideas.

My main complaint concerned the structure of the original סדור שִׂים שָׁלוֹם. The quality which all traditional prayer book have in common is a standard order of the prayers. No matter the prayer book, one is always able to find his way and locate any service or prayer in seconds. It is this basic ingredient that gives the worshipper the sense of familiarity and of being at one with כְּלַל יִשְׂרָאֵל. After almost ten years, I am still frustrated whenever I try to find my way through סדור שִׂים שָׁלוֹם. Just to be different from all other prayer books is not a goal we should seek to attain. Simply put: if it is not broken, why fix it?

PINCHAS SPIRO is the hazzan of Tifereth Israel Synagogue in Des Moines, lowa. He is the author of a series of musical siddurim published by the Cantors Assembly and used in the numerous Ba'al Tefillah Institute throughout the country. Hazzan Spiro serves on the new Prayer Book Commission of the Rabbinical Assembly and the United Synagogue.

Another flaw of the original סִדוּר שִים שָלוֹם is that it requires the worshipper to constantly read instructions: which prayers to include and which to skip, or to choose between several alternative versions of the same prayer. (The *Musaf Amidah* for *Rosh Chodesh* is a prime example; it is a virtual nightmare!) There are enough distractions as it is to תִפלָה בְכַוָנָה. The need to consult "a road map" at various parts of the service forces one away from meaningful meditation.

I wonder why סדור שים שָלוֹם has given up the effective common practice of delegating alternative prayers, and those used only on special occasions, to a space under a line? It is almost a universal practice to use this device. I often wonder why it was necessary to add the word (וְנוֹרָא) to the text of the הוֹצָאָה when it is used on only one day during the entire year. Why not follow the custom of all prayer books and use an asterisk with a note at the bottom of the page. I can understand the need to make changes for compelling reasons and principles, but why clutter the prayer book with insignificant "innovations" (such as מְעוֹן הַבְּרָכוֹת / מֵעֵין הַבְּרָכוֹת)?

I believe that it was a bad idea to arrange the CONTENTS of the original סדור שִים שָלוֹם in such a way that only the main sections of the services are given at the beginning, and the worshipper is directed to find details of each section in another place. The entire contents of the new edition should be given at the beginning.

I was personally delighted to see the many daring changes in the text of the contemplated new version of סדור שים שָלוֹם , changes which reflect the current position of the Conservative Movement concerning many issues, and specifically the place of the woman in the service. I, therefore, suggested that it was high time to change the archaic, "venerable" term READER, which is totally meaningless and even misleading, to one that acknowledges the p r e s e n c e and f u n c t i o n of the שְלִיחַ צִבּוּר or שַ"ץ. I urgently recommended that the Editorial Board change the dubious term "Reader" to another more accurate one, be it Hazzan, Cantor, or even Leader. I hastened to add that for congregations that do not have a professional functioning Hazzan, the term Cantor or Leader (just like *Ba'al T'fillah)* can apply to anyone leading the service and not necessarily to a professional functionary.

In the current version of סדור שים שָלוֹם there is a small open box Cl which indicates the place in every prayer where the Leader of the Service usually starts to chant the conclusion of the prayer, signaling to the congregation that they may proceed to the next prayer. This is one of the vital functions of the שַ"ץ - to keep the worshippers praying together as a unified congregation. In most prayers, the concluding words to be chanted consist of a full sentence and a complete thought. On occasion, the chanting starts in the middle of a phrase and it cannot stand on its own. I agonized over this problem in preparing the various

services which I have compiled: Should I leave it as it is practiced, or should I start the conclusion at the beginning of the thought? (in יִשְׁתַּבַּח, for instance, the entire paragraph consists of one long sentence, and one would have to start from the beginning in order to make full sense. Still, the custom is to start the concluding section with בְּרָכוֹת וְהוֹדָאוֹת מֵעַתָּה וְעַד עוֹלָם .) Finally, I came to the conclusion that it doesn't really matter if the cantor starts in the middle of a thought, since it is obvious that the part which he is chanting is only a continuation of the complete prayer *davened* softly. I found instances in both the original and the revised versions of סִדּוּר שִׂים שָׁלוֹם where the little open box □ was placed arbitrarily and contrary to the wide-spread custom among hazzanim. Two obvious examples come to mind: (1) Page 340, in the conclusion leading into אֵל אָדוֹן, it is clear that it is more logical to start

אֵין כְּעֶרְכֶךָ וְאֵין זוּלָתֶךָ

rather than

אֵין כְּעֶרְכֶךָ יהוה אֱלֹהֵינוּ.

(2) Page 350, rather than start with

אֱמֶת שָׁאַתָּה הוּא יהוה אֱלֹהֵינוּ,

it is preferable to start with either

אֱמֶת וֶאֱמוּנָה, חוֹק וְלֹא יַעֲבֹר,

or even פּוֹדֵנוּ וּמַצִּילֵנוּ, מֵעוֹלָם שְׁמֶךָ.

Rabbi Harlow included in his introduction the disclaimer that "local custom should be followed when it differs from this guide." Nevertheless, it deliberately goes against the practice of the great majority of hazzanim. I must also mention the almost universal custom among hazzanim to recite the text following the words מוֹדִים אֲנַחְנוּ לָךְ silently, and to start chanting again at the end with הַטּוֹב כִּי לֹא כָלוּ רַחֲמֶיךָ.

Among the most beautiful of ancient נוּסְחָאוֹת הַתְּפִלָּה are those that are chanted to the Passover פִּיּוּטִים . By eliminating the פִּיּוּטִים of בָּרַח דּוֹדִי and יוֹם לְיִבְשָׁה , the Conservative Movement has effectively dealt a death blow to an important portion of the remaining vital and authentic נוּסְחָאוֹת . I fail to see the reason for eliminating these פִּיּוּטִים when others, less vital, remain intact. My urgent recommendation was to restore the above-mentioned פִּיּוּטִים to the new edition. At the same time, I indicated that I would favor further judicious abbreviations of אַקְדָּמוּת מִלִּין and הוֹשַׁעְנוֹת.

When I wrote the music for the "Preliminary Service For Sabbaths And Holidays," I divided the 26 verses of Psalm 136, כִּי לְעוֹלָם חַסְדּוֹ, into units of three lines each. I did so after careful analysis of its contents. Both the original and revised editions of סִדּוּר שִׂים שָׁלוֹם mark a space after every four lines. I was glad to see that the English version of the new edition was divided into units of three lines. The Hebrew text, however, still has a space after every four lines.

I voiced satisfaction that the editors of סדור שים שָׁלוֹם provided a special vowel symbol for all the קָמָצִים קְטַנִּים, although I would have liked to see a more easily distinguishable and recognizable symbol. I expressed the hope that the absence of cantillation symbols (Tropes) in וְאָהַבְתָּ and וַיֹּאמֶר was merely an oversight that will be corrected, and not an intentional omission.

While on the subject of Tropes, I pointed out that the *Trope* מֵרְכָא in the word וַיַּרְא, in the section **of** וַיּוֹשַׁע יהוה , marks the main accent (מִלְרַע). To put a מֵתֶג, under the י is misleading since in this prayer book the מֵתֶג indicates the main accent. It is true that in the Torah there is a מֵתֶג, under the י, but it is not an accent mark. Its function is to show us that the שְׁוָא which follows is a שְׁוָא נָע. Whenever a word in the Torah has both a *Trope* and a מֵתֶג, it is the *Trope* that indicates the main accent. The accent in וַיַּרְא is, therefore, on the last syllable.

I enthusiastically endorsed the idea of supplying English transliterations for key congregational responses. It has been my conviction that much of what ails our contemporary services is due to the indisputable fact (which many of us, nevertheless, choose to ignore) that the great majority of our congregants cannot adequately read Hebrew, and a considerable number don't even know the Hebrew alphabet. I have recently urged the Cantors Assembly to consider compiling and publishing a Companion to סדור שים שָׁלוֹם that would contain the transliteration of all congregational prayers along with the music. In my position paper, I stressed the importance of making the transliterations available, and I added that the music could serve as an excuse for those who are too embarrassed to publicly admit that they cannot read Hebrew. (I prepared an experimental prototype of such a companion for my congregation and it has met with great success. Its use made a significant difference. By the way, this Companion gave our rabbi the opportunity to include an additional section with many of his favorite English Responsive Readings.)

In connection with the system of transliteration, I pointed out many inconsistencies. Mainly, it concerned the שְׁוָא נָע. For example: Why *Berakhah, Pesukei De-zimra* (with an e) while in other places, *K'riat Sh'ma* (with an apostrophe)? An apostrophe is also used to separate two consecutive *vowels (V'yitpa'ar),* but this, too, is not a consistent practice since at times the separation is done with a dash (ba-agala). I pointed out that it is important to refrain from putting an apostrophe after a consonant unless the intention is to indicate a שְׁוָא נָע. I also pointed out that there is an exception to the rule of identifying a שְׁוָא נָע when it follows a תְּנוּעָה גְּדוֹלָה . This exception is וְו הַחִבּוּר with a שׁוּרֶק . It is neither a שְׁוָא נָע nor a שְׁוָא נָח but a שְׁוָא מְרַחֵף . In Israeli transliterated publications it is treated as a שְׁוָאנָח . Consequently, it should be *uv-yomeikhon uv-chayei* etc.

I submitted a complete list of corrections for all the transliteration errors that I found.

[The next segment was not submitted to the Prayer Book Commission, but I would like to add it here. I must say that I am personally opposed to the universally accepted method of making a distinction in the transliterations of the כ and the ח. The כ is transliterated as KH, while the ח is transliterated as H with a dot underneath. (Most typewriters and computers are incapable of printing this!) Thus, the word חָכָם will be transliterated as HAKHAM. Sure, in correct Hebrew spelling one cannot interchange the כ and ח, but in pronouncing the word, both כ and ח sound exactly alike. (Only some Yemenites are still able to make a pronunciation distinction between the two.) Moreover, if it is important to distinguish the כ from the ח, why is it not equally important to make a distinction between the א and the ע. For example, both אַתָּה and עַתָּה are transliterated as ATAH. Yet, אַתָּה means YOU, while עַתָּה means NOW. To carry it a step further, why not make a distinction between the שׁ and the ס, between the ח and the ט, as well as between the ו and the ב. It seems to me that Hebrew scholars don't need the transliteration distinctions, and those who desperately need transliterations, don't care about the distinction, and are totally confused by the various transliteration spellings of the same sound. Although this has been a long standing pet peeve of mine, I don't really expect to see the established system changed. In my own publications, I adopted a uniform spelling for all sounds.]

While contemplating the new edition of סִדּוּר שִׂים שָׁלוֹם, I wondered aloud why a prayer book courageous and daring enough to make significant changes in the text when it was necessary and correct, had not tackled the obvious and glaring difficulty of making sense of the introduction to the בִּרְכַּת כֹּהֲנִים. The text reads as follows:

אֱלֹהֵינוּ וֵאלֹהֵי אֲבוֹתֵינוּ - Our God and God of our ancestors

בָּרְכֵנוּ בַּבְּרָכָה הַמְשֻׁלֶּשֶׁת - bless us with the threefold blessing

בַּתּוֹרָה הַכְּתוּבָה - in the Torah that is written

עַל יְדֵי מֹשֶׁה עַבְדֶּךָ - by Moses, **your servant**

הָאֲמוּרָה מִפִּי אַהֲרֹן וּבָנָיו וכו' - pronounced by Aaron and by his descendants etc.

A faulty diction is obviously involved in the words

בַּתּוֹרָה הַכְּתוּבָה עַל יְדֵי מֹשֶׁה עַבְדֶּךָ.

The word הַכְּתוּבָה refers to the Torah, while the word הָאֲמוּרָה refers to the threefold blessing. The only way this line would make sense is by reversing the words and making it:

הַכְּתוּבָה בַּתּוֹרָה עַל יְדֵי מֹשֶׁה עַבְדֶּךָ .

This happens to be the way Rabbi Harlow actually translated it: "Bless us, our God and God of our ancestors, with the threefold blessing written in the Torah by Moses. Your servant, pronounced by Aaron and by his descendants" etc.

I called the Commission's attention to a fine article, "Disputed Phrasings In The Siddur" by A. Mishcon, published in The Jewish Quarterly Review, Vol. VII, No.4, April 1917. The solution of reversing the words was offered by him in that article.

Rabbi Harlow wrote a masterful introduction to the original סדור שים שָׁלוֹם. I wish he had included a reference to the ubiquitous congregational responses בָּרוּךְ הוּא וּבָרוּךְ שְׁמוֹ and אָמֵן.

Among the most beautiful prayers in Harlow's מַחֲזוֹר לְיָמִים נוֹרָאִים are the new ones which he introduced. I am always deeply moved whenever I recite Hillel Bavli's וְאֵת תְּפִלָּתִי לְךָ, אֶל אֱלֹהַי, (page 4 12) and tears always form in my eyes when I get to the ending. I wish he had included similar new prayers in his סדור שים שָׁלוֹם. I mention it because I found in the old (Silverman's) RA prayer book an inspired בַּקָּשָׁה before תְּכַנֵּנְתָּ שַׁבָּת, brilliantly written by Rabbi Robert Gordis. It gives a totally new spin to the concept of קָרְבָּנוֹת, one which every thinking modern person can accept. It is a touching and heart-warming prayer that I wish would be included in the new סדור שים שָׁלוֹם.

And while on the subject of Silverman's old RA prayer book, I must add that in the *Shacharit Amidah,* in the prayer

וְלֹא נִתַּתּוֹ יְהוָה אֱלֹהֵינוּ לְגוֹיֵי הָאֲרָצוֹת,

I much prefer Silverman's,

וְגַם בְּמְנוּחָתוֹ לֹא יִשְׁכְּנוּ רְשָׁעִים,

to Harlow's version. I feel very uncomfortable with the phrase, וְגַם בְּמְנוּחָתוֹ לֹא יִשְׁכְּנוּ עֲרֵלִים especially when a large number of non-Jews are in attendance as guests.

My comments and suggestions also included references to the English parts of the prayer book, but they are not as crucial to us, hazzanim, as the Hebrew parts. When the first edition of סדור שים שָׁלוֹם was prepared, the Cantors Assembly was not given an opportunity to be involved in the process. When it was completed, we were asked to endorse it and help influence its acceptance in our congregations. With the new edition, a number of representatives of the Cantors Assembly have been invited to take an active part in its preparation and to offer meaningful input. We have done so to the best of our ability. I hope that our input will be seriously considered and implemented.

THE CANTILLATION OF THE DECALOGUE

By JOSHUA R. JACOBSON

Introduction

My use of the word "decalogue" in the title of this paper rather than the more familiar "ten commandments," is deliberate. My motivation, however, goes beyond the mere thrill of using a polysyllabic euphemism.

First of all, whenever I say the phrase "The Ten Commandments" I can't help but think of the Cecil B. DeMille movie. Secondly, as is well known, "dibrot" doesn't mean "commandments," but rather "Divine utterances."*

Even the word "decalogue" (from the Greek for 'Yen words") may be inappropriate, since not everyone agrees that there are *ten* commandments, or how to count the ten.3 The Samaritans count our second diber as the first and add an altogether different tenth, based on the injunction to carve the laws on Mount Gerizim. According to the Sefer HaChinuch there are fourteen dibrot!'

Where does the first commandment end and the second commandment begin? The writings of both Josephus5 and Philo6 reflect an opinion that the decalogue begins with the words לא יהיה לך and that the second diber begins with the words לא תעשה לך פסל. Abraham Ibn Ezra and Shelomo Norzi wrote that the second diber begins with the words לא תשא. Even in the masoretic text itself there are two different traditions: in one the second diber begins with לא יהיה לך, and in the other with לא תעשה לך פסל.

The cantillation signs, the ta'amey hamikra, serve as a guide to reading the scriptural text as it was understood by the Rabbinic authorities in Tiberias some one thousand years ago. These intonation patterns can assist us in understanding how the dibrot were counted by the Masoretes who set the text in the form in which it has been known for the past millennium. Furthermore, the te'amim hold the key to understanding the history of the corruption of the masoretic text of the decalogue.

The functions of the te'amim

The te'amim are graphemata placed under, over or between words in the masoretic text. The three functions of the te'amim are, in brief:

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1. The te'amim indicate a melodic motif to which the attached word is to be chanted.

2. Most of the te'amim indicate syllabic stress-which syllable of the word will receive the unique pitch level (usually higher, sometimes lower) and tonic lengthening that lends it greater prominence.'

3. The te'amim also function as an elaborate system of punctuation, symbols for parsing each verse into a hierarchy of syntactical components.* The te'amim are a guide to the recursive dichotomy inherent in every verse. For example, the siluk9 is the equivalent of a period, indicating the end of each verse. The etnachta marks the main dichotomy of each verse. The zakef and/or tipcha indicate the next subdivision within the etnachta clause, and so on.

The cantillation of the decalogue is problematical. Even in the pre-masoretic period there must have been two distinct traditions of chanting, both of which were canonized by Ben-Asher. In the ensuing centuries yet another tradition became so prevalent that the masoretic cantillation was tampered with to suit this other interpretation.

Here is a brief example of how changing the te'amim can radically change the meaning of the consonantal text. Te'amim are either conjunctive or disjunctive. A conjunctive ta'am indicates that the word is joined in meaning to the word which immediately follows. A disjunctive ta'am indicates a syntactic separation following the word. Without punctuation the following verse could be given at least three different meanings:

Example 1: Genesis 24:34.

ויאמר עבד אברהם אנכי.

(1) with a disjunctive accent on עבד:
A servant said, "I am Abraham." וַיֹּ֣אמֶר עֶ֔בֶד אַבְרָהָ֖ם אָנֹֽכִי׃

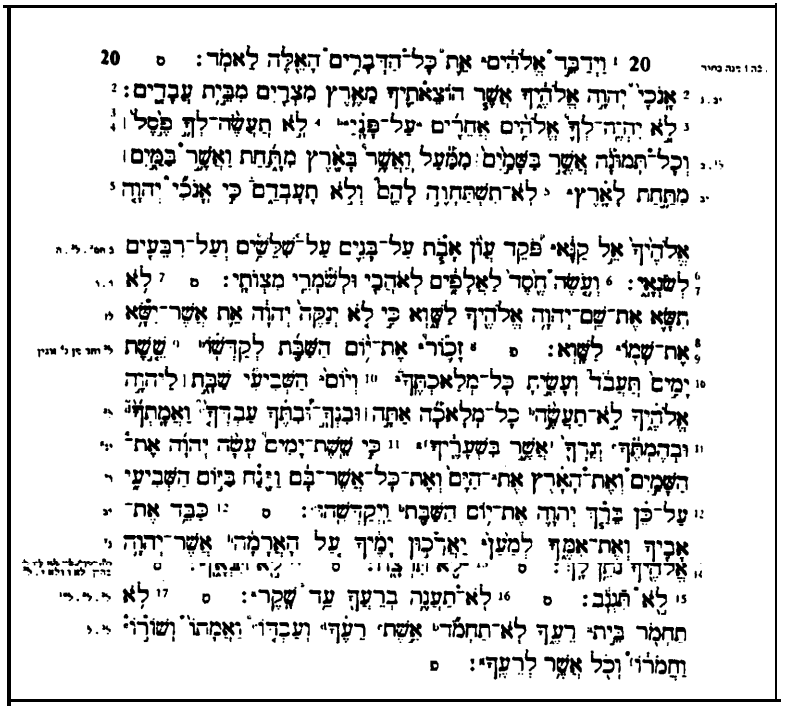
(2) with a disjunctive accent on אברהם:
Abraham's servant said, "It is I." וַיֹּ֣אמֶר עֶ֔בֶד אַבְרָהָ֖ם אָנֹֽכִי׃

(3) with a disjunctive accent on ויאמר:
He said, "I am Abraham's servant." וַיֹּ֣אמֶר עֶ֔בֶד אַבְרָהָ֖ם אָנֹֽכִי׃
The third version is the masoretic punctuation."

The te'amim of the decalogue

The next example shows the decalogue from the twentieth chapter of the book of Exodus, as it appears in the Biblia Hebraica *Stuttgartensia,* which is based on the Leningrad Codex, wriien in 1009 ce.11

Example 2. The Decalogue in *Biblia Hebraica Stuttgartensia*



This passage looks confusing because there are two sets of te'amim, superimposed one on the other. Both sets were canonized by the Masoretes. There are three places in the Bible where we find this phenomenon: the two occurrences of the decalogue (Exodus 20 and Deuteronomy 5) and the expurgated saga of Reuven (Genesis 35:22).12

The two sets of te'amim are called ta'amey ha-elyon and ta'amey ha-tachton: the upper accents and the lower accents.

Ta'amey ha-elyon and ta'amey *ha-tachton*

Why did the Masoretes notate the decalogue with two sets of te'amim? They reflect two different performance practices. The generally accepted custom today is to use the ta'amey ha-tachton for all private study of the text, and the ta'amey ha-elyon for all public recitation.13

Compare the two versions as laid out in example 3. The ta'amey ha-elyon arrange the decalogue into ten verses-one verse for each commandment. This structure lends the public performance a certain theatrical verismo. The ba'al keriya recreates the sound of the theophany at Sinai. As a result of this division there are some very long verses (2 and 4) and some very short verses (6, 7, 8). On the other hand, the ta'amey ha-tachton represent the normal reading, leaving the text of the decalogue in verses of more-or-less average length, not too short, not too long. There are twelve verses. The two very long dibrot (the second and fourth) comprise three and four verses, respectively, while the four short dibrot (the 6th, 7th, 8th and 9th) are combined into one verse.

For this reason, Rabbi Shelomo Zalman Henna (1687-l 748) wrote that the ta'amey ha-elyon are to be thought of as analogous to the "ketiv"- an unnatural reading that is to be looked at but not vocalized. The ta'amey ha-tachton are analogous to the "keri"-a more logical, natural reading intended for use any time the words are actually read aloud." Note that this interpretation is the opposite of the accepted practice.

Example 3: The two masoretic versions of the decalogue in Exodus 20

	טעמי התחתון		טעמי העליון
1	אָנֹכִי יהוה אֱלֹהֶיךָ אֲשֶׁר הוֹצֵאתִיךָ מֵאֶרֶץ מִצְרַיִם מִבֵּית עֲבָדִים לֹא־יִהְיֶה לְךָ אֱלֹהִים אֲחֵרִים עַל־פָּנָי׃	1	אָנֹכִי יהוה אֱלֹהֶיךָ אֲשֶׁר הוֹצֵאתִיךָ מֵאֶרֶץ מִצְרַיִם מִבֵּית עֲבָדִים׃
2	לֹא־תַעֲשֶׂה לְךָ פֶסֶל וְכָל־תְּמוּנָה אֲשֶׁר בַּשָּׁמַיִם מִמַּעַל וַאֲשֶׁר בָּאָרֶץ מִתָּחַת וַאֲשֶׁר בַּמַּיִם מִתַּחַת לָאָרֶץ׃	2	לֹא יִהְיֶה לְךָ אֱלֹהִים אֲחֵרִים עַל־פָּנָי לֹא תַעֲשֶׂה־לְךָ פֶּסֶל ו וְכָל־תְּמוּנָה אֲשֶׁר בַּשָּׁמַיִם ו מִמַּעַל וַאֲשֶׁר בָּאָרֶץ מִתָּחַת וַאֲשֶׁר בַּמַּיִם ו מִתַּחַת לָאָרֶץ
3	לֹא־תִשְׁתַּחֲוֶה לָהֶם וְלֹא תָעָבְדֵם כִּי אָנֹכִי יהוה אֱלֹהֶיךָ אֵל קַנָּא פֹּקֵד עֲוֹן אָבֹת עַל־בָּנִים עַל־שִׁלֵּשִׁים וְעַל־רִבֵּעִים לְשֹׂנְאָי׃		לֹא־תִשְׁתַּחֲוֶה לָהֶם וְלֹא תָעָבְדֵם כִּי אָנֹכִי יהוה אֱלֹהֶיךָ אֵל קַנָּא פֹּקֵד עֲוֹן אָבֹת עַל־בָּנִים עַל־שִׁלֵּשִׁים וְעַל־רִבֵּעִים לְשֹׂנְאָי׃
4	וְעֹשֶׂה חֶסֶד לַאֲלָפִים לְאֹהֲבַי וּלְשֹׁמְרֵי מִצְוֹתָי׃ ס		וְעֹשֶׂה חֶסֶד לַאֲלָפִים לְאֹהֲבַי וּלְשֹׁמְרֵי מִצְוֹתָי׃ ס
5	לֹא תִשָּׂא אֶת־שֵׁם־יהוה אֱלֹהֶיךָ לַשָּׁוְא כִּי לֹא יְנַקֶּה יהוה אֵת אֲשֶׁר־יִשָּׂא אֶת־שְׁמוֹ לַשָּׁוְא׃ פ	3	לֹא תִשָּׂא אֶת־שֵׁם־יהוה אֱלֹהֶיךָ לַשָּׁוְא כִּי לֹא יְנַקֶּה יהוה אֵת אֲשֶׁר־יִשָּׂא אֶת־שְׁמוֹ לַשָּׁוְא׃ פ

6	זָכוֹר אֶת־יוֹם הַשַּׁבָּת לְקַדְּשׁוֹ׃	זָכוֹר אֶת־יוֹם הַשַּׁבָּת לְקַדְּשׁוֹ	4
7	שֵׁשֶׁת יָמִים תַּעֲבֹד וְעָשִׂיתָ כָּל־מְלַאכְתֶּךָ׃	שֵׁשֶׁת יָמִים תַּעֲבֹד וְעָשִׂיתָ כָּל־מְלַאכְתֶּךָ	
8	וְיוֹם הַשְּׁבִיעִי שַׁבָּת לַיהוָה אֱלֹהֶיךָ לֹא־תַעֲשֶׂה כָל־מְלָאכָה אַתָּה ו וּבִנְךָ וּבִתֶּךָ עַבְדְּךָ וַאֲמָתֶךָ וּבְהֶמְתֶּךָ וְגֵרְךָ אֲשֶׁר בִּשְׁעָרֶיךָ׃	וְיוֹם הַשְּׁבִיעִי שַׁבָּת ו לַיהוָה אֱלֹהֶיךָ לֹא תַעֲשֶׂה כָל־מְלָאכָה אַתָּה וּבִנְךָ וּבִתֶּךָ עַבְדְּךָ וַאֲמָתֶךָ וּבְהֶמְתֶּךָ וְגֵרְךָ אֲשֶׁר בִּשְׁעָרֶיךָ	
9	כִּי שֵׁשֶׁת־יָמִים עָשָׂה יהוה אֶת־הַשָּׁמַיִם וְאֶת־הָאָרֶץ אֶת־הַיָּם וְאֶת־כָּל־אֲשֶׁר־בָּם וַיָּנַח בַּיּוֹם הַשְּׁבִיעִי עַל־כֵּן בֵּרַךְ יהוה אֶת־יוֹם הַשַּׁבָּת וַיְקַדְּשֵׁהוּ׃ ס	כִּי שֵׁשֶׁת־יָמִים עָשָׂה יהוה אֶת־הַשָּׁמַיִם וְאֶת־הָאָרֶץ אֶת־הַיָּם וְאֶת־כָּל־אֲשֶׁר־בָּם וַיָּנַח בַּיּוֹם הַשְּׁבִיעִי עַל־כֵּן בֵּרַךְ יהוה אֶת־יוֹם הַשַּׁבָּת וַיְקַדְּשֵׁהוּ׃ ס	
10	כַּבֵּד אֶת־אָבִיךָ וְאֶת־אִמֶּךָ לְמַעַן יַאֲרִכוּן יָמֶיךָ עַל הָאֲדָמָה אֲשֶׁר־יהוה אֱלֹהֶיךָ נֹתֵן לָךְ׃ ס	כַּבֵּד אֶת־אָבִיךָ וְאֶת־אִמֶּךָ לְמַעַן יַאֲרִכֻן יָמֶיךָ עַל הָאֲדָמָה אֲשֶׁר־יהוה אֱלֹהֶיךָ נֹתֵן לָךְ׃ ס	5
11	לֹא תִרְצָח׃	לֹא תִרְצָח׃ ס	6
	לֹא תִנְאָף׃	לֹא תִנְאָף׃ ס	7
	לֹא תִגְנֹב	לֹא תִגְנֹב׃ ס	8
	לֹא־תַעֲנֶה בְרֵעֲךָ עֵד שָׁקֶר׃ ס	לֹא־תַעֲנֶה בְרֵעֲךָ עֵד שָׁקֶר׃ ס	9
12	לֹא תַחְמֹד בֵּית רֵעֶךָ לֹא־תַחְמֹד אֵשֶׁת רֵעֶךָ וְעַבְדּוֹ וַאֲמָתוֹ וְשׁוֹרוֹ וַחֲמֹרוֹ וְכֹל אֲשֶׁר לְרֵעֶךָ׃ פ	לֹא תַחְמֹד בֵּית רֵעֶךָ לֹא־תַחְמֹד אֵשֶׁת רֵעֶךָ וְעַבְדּוֹ וַאֲמָתוֹ וְשׁוֹרוֹ וַחֲמֹרוֹ וְכֹל אֲשֶׁר לְרֵעֶךָ׃ פ	10

The New International Version of the Bible divides the decalogue into sixteen verses. This division is arrived at by counting every verse ending: both the elyon **and** the tachton.

Example 4: The decalogue (Exodus 20: 11-17) in the NIV.15

Exod. 20:2 "I am the LORD your God, who brought you out of Egypt, out of the land of slaverv.
Exod. 20:3 'You shall have no other gods before me.
Exod. 20:4 'You shall not make for yourself an idol in the form of anything in heaven above or on the earth beneath or in the waters below.
Exod. 20:5 You shall not bow down to them or worship them; for I, the LORD your God, am a jealous God, punishing the children for the sin of the fathers to the third and fourth generation of those who hate me,
Exod. 20:6 but showing love to a thousand generations of those who love me and keep my commandments.
Exod. 20:7 'You shall not misuse the name of the LORD your God, for the LORD will not hold anyone guiltless who misuses his name.
Exod. 20:8 "Remember the Sabbath day by keeping it holy.
Exod. 20:9 Six days you shall labor and do all your work,
Exod. 20:10 but the seventh day is a Sabbath to the LORD your God. On it you shall not do any work, neither you, nor your son or daughter, nor your manservant or maidservant, nor your animals, nor the alien within your gates.
Exod. 20:11 For in six days the LORD made the heavens and the earth, the sea, and all that is in them, but he rested on the seventh day. Therefore the LORD blessed the Sabbath day and made it holy.
Exod. 20:12 "Honor your father and your mother, so that you may live long in the land the LORD your God is giving you.
Exod. 20:13 'You shall not murder.
Exod. 20:14 "You shall not commit adultery.
Exod. 20: 15 "You shall not steal.
Exod. 20:16 "You shall not give false testimony against your neighbor.
Exod. **20:17** 'You shall not covet your neighbor's house. You shall not covet your neighbor's wife, or his manservant or maidservant, his ox or donkey, or anything that belongs to your neighbor."

When comparing the ta'amey ha-elyon and ta'arney ha-tachton in their vocalized versions, one can notice some subtle differences, some of which affect the pronunciation of the text:

Example 5: Differences in Pronunciation

	טעמי העליון	טעמי התחתון	
a	עַל־פָּנַי	עַל־פָּנָי	vowel
b	מִמַּחֲת	מִמָּחַת	vowel
c	וְעָשִׂיתָ כָּל־מַלַאכְתֶּךָ	וְעָשִׂיתָ כָּל־מְלַאכְתֶּךָ	dagesh
d	לֹא תִרְצָח	לֹא תִּרְצָח	dagesh
e	לֹא תִנְאָף	לֹא תִּנְאָף	dagesh
f	לֹא תִנְנֹב	לֹא תִּנְנֹב	dagesh

These variant pronunciations are the result of the two different systems of accents. For example (ex. 5f), a disjunctive accent (tipchah or me'alya) on **לא** requires a dagesh on the first letter of **תגנב**, but a conjunctive accent (munach) on **לא** causes the tav to be rafeh.

When the accent (ex. 5b) on **מתחת** is etnachta then the word takes the pausal form, and the patach on the second syllable becomes a kamats.

Since the halachah is quite clear on the importance of the correct pronunciation of each and every word, the Rabbinic authorities were understandably concerned about identifying which version was appropriate for the public reading.

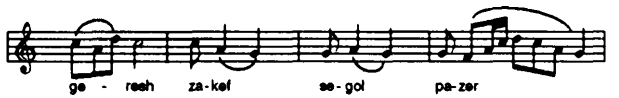
The terminology of elyon and tachton

There are several explanations for the origin of the terminology "elyon" and "tachton" in reference to the accents.

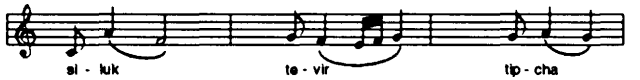
1. According to Rabbi Shelomo Zalman Henna (in his book Sha'arey Tefillah, 1725) the ta'amey ha-elyon (higher accents) indicate the intonation of the words in imitation of the manner in which they were uttered by God (Eyl Elyon). The ta'amey ha-tachton (lower accents) are for the normal recitation by mortals.16

2. According to Rabbi Jacob Ben-Tsiyon Emden (1697-l 776) (in L u'ach Eresh, 1768): the ta'amey ha-elyon are the "high accents"- those which encompass a higher tessitura, while the ta'amey ha-tachton, "the low accents," are generally in the lower pitch range 17

Example 6a. Some of the "high accents"



Example 6b. Some of the "low accents"



3. The same author also points out that the ta'amey ha-elyon (upper accents) are for the most part symbols that are placed above the letters, while the ta'amey ha-tachton (lower accents) are placed below the letters."

Example 7a. Some of the "upper accents"

גֵּרֶשׁ סְגוֹל֫ זָקֵף֫ פָּזֵר

Example 7b. Some of the "lower accents"

סַלּוֹק תְּבִיר טִפְחָא

4. Rabbi Wolf Heidenheim (in his Eyn HaSofeir) points out that most of the ta'amey ha-elyon are accents that are found at a significant distance from the etnachta,-in other words, near the beginning of a long clause. Here the word "elyon" is used in the same sense as the word "mil'eyl." "Mil'eyl" means near the beginning (the top) of a Word. "Elyon" means near the beginning of the verse on the first words (those furthest from the end of the etnachta clause) might be zarka, segol, geresh, pashta, zakef, etc.'* In the following example the etnachta (the main division of the verse) falls on the eleventh word. Because of the length of the clause we find an abundance of these "upper" accents.

Example 6. The predominance of "upper accents" in Exod. 18:22

וְשָׁפְטוּ אֶת־הָעָם בְּכָל־עֵת וְהָיָה כָּל־הַדָּבָר הַגָּדֹל יָבִיאוּ אֵלֶיךָ וְכָל־הַדָּבָר
הַקָּטֹן יִשְׁפְּטוּ־הֵם וְהָקֵל מֵעָלֶיךָ וְנָשְׂאוּ אִתָּךְ׃

The ta'amey ha-tachton are the accents found near the end (i.e. bottom) of a clause and will be common in short verses, in which there are no words at a great distance from the end of either the etnachta or the siluk clause. In example 9 there are only three words in the etnachta clause. The "upper" accents are completely absent.

Example 9. The exclusive use of "lower accents" in Exod. 18:22

וְיִשְׁפְּטוּ אֶת־הָעָם בְּכָל־עֵת וְהָיָה כָּל־הַדָּבָר הַגָּדֹל יְבִיאוּן אֵלֶיךָ וְכָל־הַדָּבָר הַקָּטֹן יִשְׁפְּטוּ־הֵם וְהָקֶל מֵעָלֶיךָ וְנָשְׂאוּ אִתָּךְ׃

Rabbi Heidenheim's explanation is based a salient feature of the decalogue according to the ta'amey ha-elyon: the extreme length of the verses for the second and fourth dibrot-43 words, apiece. The extreme brevity of the sixth, seventh and eighth dibrot (two words each) was apparently overlooked.

Where does the first diber end?

A close reading of the first two dibrot reveals a problem of some complexity. Most modem Jewish Pentateuchs and prayerbooks which show the ta'amey ha-elyon combine the first two dibrot into one very long verse.

Example 10. The first diber from the Koren Bible (ta'amey ha-elyon).

אָנֹכִי יְהוָה אֱלֹהֶיךָ אֲשֶׁר הוֹצֵאתִיךָ
מֵאֶרֶץ מִצְרַיִם מִבֵּית עֲבָדִים לֹא יִהְיֶה לְךָ אֱלֹהִים אֲחֵרִים
עַל־פָּנָי לֹא תַעֲשֶׂה־לְךָ פֶסֶל וְכָל־תְּמוּנָה אֲשֶׁר בַּשָּׁמַיִם וּמִמַּעַל
וַאֲשֶׁר בָּאָרֶץ מִתָּחַת וַאֲשֶׁר בַּמַּיִם וּ מִתַּחַת לָאָרֶץ לֹא־
תִשְׁתַּחֲוֶה לָהֶם וְלֹא תָעָבְדֵם כִּי אָנֹכִי יְהוָה אֱלֹהֶיךָ אֵל קַנָּא
פֹּקֵד עֲוֹן אָבֹת עַל־בָּנִים עַל־שִׁלֵּשִׁים וְעַל־רִבֵּעִים לְשֹׂנְאָי
וְעֹשֶׂה חֶסֶד לַאֲלָפִים לְאֹהֲבַי וּלְשֹׁמְרֵי מִצְוֹתָי׃

This would seem quite odd if the aim of the ta'amey ha-elyon is to present the dibrot as ten verses, one verse for each diber. According to

these sources, a congregant listening to the ba'al keriyah on Shavu'ot would hear only nine dibrot. Where did this strange variation originate, and how was it perpetuated and enshrined in tradition?

Here is the first diber as it appears with both ta'amey ha-tachton and ta'amey ha-elyon in the ***Biblia Hebraica Stuttgartensia*** (a transcription of the Leningrad manuscript of 1009):

Example 11. The first diber from the *Biblia Hebraica Stuttgartensia.*

אָנֹכִי יְהוָה אֱלֹהֶיךָ אֲשֶׁר הוֹצֵאתִיךָ מֵאֶרֶץ מִצְרַיִם מִבֵּית עֲבָדִים׃

The disjunctive word **עבדים** is punctuated with both siluk and etnachta. The preceding word, **מבית** (obviously a conjunctive because of its construct state) has both mercha and munach.

How do we know which accent belongs to ta'amey ha-elyon and which belongs to ta'amey ha-tachton? To answer that question, let us look at the short dibrot. Here is the sixth diber:

Example 12a. The sixth diber from the *Biblia Hebraica Stuttgartensia.*

לֹא תִרְצָח׃

In the ta'amey ha-elyon, the two words of this diber must stand alone as a complete verse, therefore the word nnn must have a siluk as its accent. There are two accents under the tsaddi: siluk and tipcha. Siluk is on the left and tipcha is on the right. Since we know that siluk must be the ta'am ha-elyon, we may hypothesize that the ta'amey ha-elyon are written on the left and the ta'amey ha-tachton on the right, when they appear under the same letter. The accents under the word **לא** show the same pattern. The required conjunctive for the siluk is tipcha (or me'alya); it is written on the left. The required conjunctive for tipcha is mercha which is written on the right.

Similarly, in the seventh diber, on the right we find ta'amey ha-tachton: munach and etnachta, and on the left we find ta'amey ha-elyon: tipcha (or me'alya) and siluk.

Example 12b. The seventh diber from the *Biblia Hebraica Stuttgartensia.*

Look at another example, the word **מתחת** from the second diber. In the ta'amey ha-elyon, because of the length of the verse, the accent is geresh, placed above the tav. According to the ta'amey ha-tachton, which divide the diber up into smaller verses, there would be an etnachta under the tav, effecting the pausal form, altering the patach to kamats. In BHS both patach and kamats are found under the tav. Note that the vowel for the ta'am ha-elyon is written to the left of the vowel for the ta'am ha-tachton.

Example 13. מתחת from the second diber in the *Biblia Hebraica Stuttgartensia.*

The pattern is clear: if a word has two accents, both of which fall below the same letter, the ta'am ha-tachton is written on the right and the ta'am ha-elyon is written on the left.

Let us return now to the first diber (Ex. 11). The siluk on the word **עבדים** is written to the left of the etnachta. Therefore according to the ta'amey ha-elyon the first diber should end on the word **עבדים.** This punctuation is consistent in the four masoretic codices (the Leningrad MS of 1009 c.e., British Museum MS 4445 (c. 925 c.e.), the Sassoon 507 MS and the Sassoon 1053 MS (both probably 10th century)).20

Furthermore, in MS Sassoon 507, there is an interesting sidebar. The editor has placed in the margin the incipit for each diber according to the ta'amey ha-tachton. The first three markings look like this:

Example 14. A transcription of marginalia from MS Sassoon 507.

אנכי ה אלהיך אשר הוצאתיך מארץ	אנכי טעמ׳ קדמ׳
מצרים מבית עבדים לא יהיה לך אלהים	
אחרים על פני לא תעשה לך פסל וכל תמונה	לא-תעשה לך טעמ׳ קדמ׳
אשר בשמים ממעל ואשר בארץ מתחת ואשר	
במים מתחת לארץ לא תשתחוה להם ולא	לא-תשתחוה טעמ׳ קדמ׳
תעבדם כי אנכי ה אלהיך אל קנא פקד עון	
אבת על בנים על שלשים ועל רבעים לשנאי	
ועשה חסד לאלפים לאהבי ולשמרי מצותי׃	

The marginalia imply that, according to the ta'amey ha-tachton, the second verse begins with **לא תעשה לך**; if so, the first verse ends on the

words **על פני.** Therefore the siluk on **עבדים** cannot be ta'am ha-tachton (the siluk for ta'am ha-tachton is on **על פני**), and so must be the ta'am ha-elyon. 21

At the end of the book of Exodus there is a masoretic note stating that there are 1209 verses in the entire book. This works out only if one counts the decalogue as 12 verses (the enumeration according to ta'amey ha-tachton). At the end of parashat Yitro the number of verses in that one parashah is given as 72. We come to that number only if we count the decalogue as 10 verses (the enumeration according to the original ta'amey ha-elyon). So the masoretic word-counters made allowances for both traditions-the decalogue as ten and as twelve verses. None of the masoretic enumerations works if one counts the decalogue as nine verses."

Rabbi Wolf Heidenheim found one more bit of evidence in support of the authenticity of the siluk on **עבדים.**[23] Heidenheim claimed to posses a very old machzor dating from 5018 (1258 c.e.). The torah reading for the first day of Shavu'ot was written out according to the ancient custom of public reading: each verse of the Hebrew Scripture was followed by its Aramaic translation (Targum Yonatan). The first verse of the decalogue ended unmistakably with the word **עבדים** and there were ten verses for the ten dibrot.

When and why did the text become corrupted?

The question then arises, at what point and why did the text become corrupted?

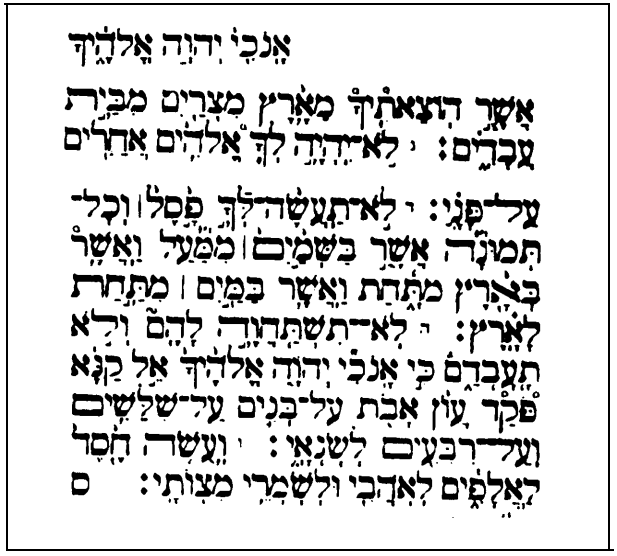
Rabbi Mordecai Breuer cites the Rabbinic Bible (Mikra'ot Gedolot) printed in Venice 1524-25 as the first source for the corrupted version.24 The text is identical to that of most contemporary Rabbinic Bibles.

Example 15. A transcription of the first nine words of the decalogue from the Venetian *Mikra'ot Gedolot* (1524-25)

אָנֹכִי֙ ה֣ אֱלֹהֶ֔יךָ אֲשֶׁ֥ר הוֹצֵאתִ֖יךָ מֵאֶ֣רֶץ מִצְרַ֑יִם מִ֥ בֵּ֖ית עֲבָדִֽים׃

Comparing example 15 with example 11, we notice two important changes on the word **עבדים.** Originally the siluk had been written to the left of the etnachta, now it is wriien to the right. (The conjunctives on the word **מבית** have also been switched to match the new order of their disjunctives.) The new arrangement implies that the ta'amey ha-tachton-not the ta'amey ha-elyon--end the verse on the word **עבדים.** The other implication is that in the ta'amey ha-elyon the first diber would not end on **עבדים,** but would extend all the way to the word **מצותי.**

Example 16. The first diber of the decalogue from a contemporary edition of Mikra'ot **Gedolot.**


אָנֹכִי יְהוָה אֱלֹהֶיךָ

אֲשֶׁר הוֹצֵאתִיךָ מֵאֶרֶץ מִצְרַיִם מִבֵּית
עֲבָדִים: י לֹא־יִהְיֶה לְךָ אֱלֹהִים אֲחֵרִים

עַל־פָּנָי: י לֹא־תַעֲשֶׂה־לְךָ פֶסֶל וְכָל־
תְּמוּנָה אֲשֶׁר בַּשָּׁמַיִם | מִמַּעַל וַאֲשֶׁר
בָּאָרֶץ מִתָּחַת וַאֲשֶׁר בַּמָּיִם | מִתַּחַת
לָאָרֶץ: י לֹא־תִשְׁתַּחֲוֶה לָהֶם וְלֹא
תָעָבְדֵם כִּי אָנֹכִי יְהוָה אֱלֹהֶיךָ אֵל קַנָּא
פֹּקֵד עֲוֹן אָבֹת עַל־בָּנִים עַל־שִׁלֵּשִׁים
וְעַל־רִבֵּעִים לְשֹׂנְאָי: י וְעֹשֶׂה חֶסֶד
לַאֲלָפִים לְאֹהֲבַי וּלְשֹׁמְרֵי מִצְוֹתָי: ס

Was there a deliberate attempt to revise the text so that the first two dibrot would be combined in the dramatic public reading? Rabbi Shelomo Norzi (1560-1616) quoting the thirteenth century French Rabbi Chizkiyah ben Manoach, wrote,

> With regard to the dibrot **אנכי** and **לא יהיה לך**, there is a "neginah gedolah" [i.e. ta'amey elyon?] to combine the two of them into one verse, in recognition of the fact that they were both uttered as one (**בדבור אחד**). How is this done? . . . the word **עברים** is punctuated with revi'a.25

Norzi is referring to the fact that in these two dibrot (and in only these two) God is speaking in the first person; in the rest of the decalogue, God is referred to in the third person. To cite the Babylonian Talmud (Makkot 24:a), **מפי הגבורה שמעום** , the first two dibrot were heard directly from God's mouth.

Those who regarded the decalogue as "ten commandments" and not "ten pronouncements" had difficulty explaining the verse beginning with **אנכי.** While some, such as Philo and Josephus, considered that verse an introduction to the decalogue, others joined it to the next verse to create one long commandment against idolatry.

Example 17. The first two dibrot, combined into one.

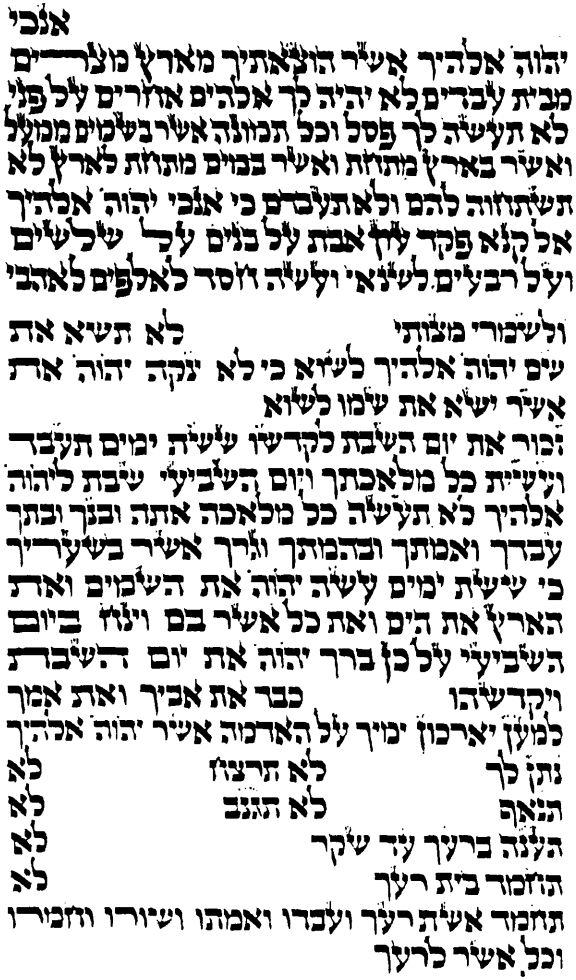
אנבי ה אלהיך אשר הוצאתיך מארץ מצרים מבית עבדים לא יהיה לך אלהים אחרים על פני לא תעשה לך פסל וכל תמונה אשר בשמים ממעל ואשר בארץ מתחת ואשר במים מתחת לארץ לא תשתחוה להם ולא תעבדם כי אנבי ה אלהיך אל קנא פקד עון אבת על בנים על שלשים ועל רבעים לשנאי ועשה חסד לאלפים לאהבי ולשמרי מצותי:	I am the LORD your God, who brought you out of Egypt, out of the land of slavery. You shall have no other gods before me. You shall not make for yourself an idol in the form of anything in heaven above or on the earth beneath or in the waters below. You shall not bow down to them or worship them; for I, the LORD your God, am a jealous God, punishing the children for the sin of the fathers to the third and fourth generation of those who hate me, but showing love to a thousand generations of those who love me and keep my commandments.

Abraham Ibn Ezra (1089 -1164) wrote in his commentary to Exodus 20:2, "I question how the verse אנבי can be counted in the decalogue, since it is neither a positive (מצוות עשה) nor a negative commandment (מצוות לא תעשה)." Others, however, refuted that argument. If one considers the decalogue as a covenant (ברית) between God and Israel, then the first diber (אנבי) presents God's obligation to His people, while the next nine dibrot present Israel's obligation to God.26 Maimonides (11351204) even goes so far as to state that אנבי really is a commandment.

> The first positive commandment — this is the one in which we were commanded to believe in the Divinity, to believe that there is a First Cause and a Primal Purpose, the Prime Mover of all existence. This is what the Exalted One said, אנבי ה' אלקיך.[27]

The arrangement of the decalogue into paragraphs (parashot) in our standard Torah scroll also seems to contradict the masoretic punctuation. There are ten paragraph endings in the decalogue (eight setumot and two petuchot), but not all of them correspond to the ten dibrot. The first paragraph ends on the words ולשמרי מצותי (not on עבדים, the end of the first diber). The last diber (לא תחמד) is divided into two paragraphs.28 Indeed, many eminent scholars, among them Ibn Ezra, argued for a reordering of the decalogue in which each לא תחמד is a separate diber.29

Example 18. The decalogue in the Torah Scroll.



Switching the order of the etnachta and the siluk on the word עברים served to combine the first two dibrot of the ta'amey ha-elyon into one long commandment, but it also posed a syntactic problem. The rules of the masoretic punctuation dictate that etnachta, the major dichotomy, can appear only once in each verse. As can be seen in example 16 above, it now appears (in ta'amey ha-elyon) twice in the newly elongated first verse---once on עבדים and once on שונאי. Since this was incompatible with the system, one of the etnachtas had to be downgraded to the status of a lesser disjunctive. The solution to this problem was to change the first etnachta to revi'a. At first the editors

were hesitant to tamper with the masoretic punctuation--the revi'a was added but the etnachta was not removed (see example 16, above).

Eventually, however, the etnachta was removed altogether, leaving only the revi'a as the ta'am ha-elyon on **עבדים.** Then the words **אשר הוצאתיך מארץ מצרים,** which had originally been a tipchah clause in both elyon and tachton (see ex. 15) became a geresh clause to accommodate the new revi'a clause.

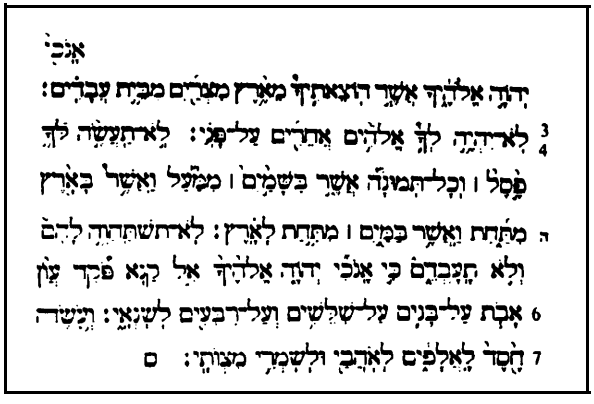
Example 19: The first nine wordr of the decalogue (ta'amey ha-elyon) from the Koren Bible.

אָנֹכִי יְהוָה אֱלֹהֶיךָ אֲשֶׁר הוֹצֵאתִיךָ מֵאֶרֶץ מִצְרַיִם מִבֵּית עֲבָדִים

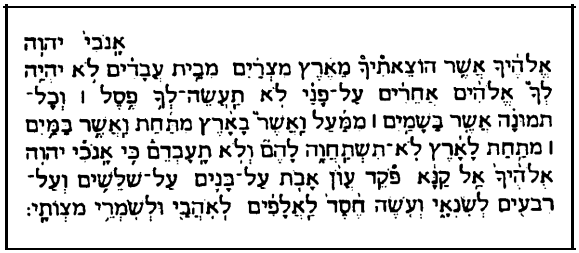
For hundreds of years this seems to have been the generally accepted Ashkenazic practice for reading the decalogue. The original punctuation was forgotten. Rabbi Wolf Heidenheim may have been the first scholar in modern times to question the validity of the punctuation in the Rabbinic Bible (Mikra'ot Gedolot).30 Heidenheim recommended that in public the first nine words be chanted according to (what he assumed was) the ta'amey ha-tachton, thus ending the first verse on **עבדים.** While this did not correct the ta'amey ha-tachton, it at least resulted in a correct reading of the ta'amey ha-elyon.

Today, even with the general availability of the early masoretic sources, most contemporary editions of the Pentateuch published for synagogue use still perpetuate the corrupted form of the decalogue with its reversal of the elyon and tachton.31

Example 20a. The first diber in the Soncino Hertz Pentateuch.



Example 20b. The first diber in the ArtScroll Machzor for Shavu'ot.


אָנֹכִי יְהוָה
אֱלֹהֶיךָ אֲשֶׁר הוֹצֵאתִיךָ מֵאֶרֶץ מִצְרַיִם מִבֵּית עֲבָדִים לֹא יִהְיֶה
לְךָ אֱלֹהִים אֲחֵרִים עַל־פָּנָי לֹא תַעֲשֶׂה־לְךָ פֶסֶל וְכָל־
תְּמוּנָה אֲשֶׁר בַּשָּׁמַיִם וּמִמַּעַל וַאֲשֶׁר בָּאָרֶץ מִתָּחַת וַאֲשֶׁר בַּמַּיִם
וּמִתַּחַת לָאָרֶץ לֹא־תִשְׁתַּחֲוֶה לָהֶם וְלֹא תָעָבְדֵם כִּי אָנֹכִי יְהוָה
אֱלֹהֶיךָ אֵל קַנָּא פֹּקֵד עֲוֹן אָבֹת עַל־בָּנִים עַל־שִׁלֵּשִׁים וְעַל־
רִבֵּעִים לְשֹׂנְאָי וְעֹשֶׂה חֶסֶד לָאֲלָפִים לְאֹהֲבַי וּלְשֹׁמְרֵי מִצְוֹתָי׃

Perhaps this **article** may contribute in some small way to a revival of the original masoretic cantillation of the decalogue.

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1 This article is based on a paper delivered at the annual conference of the Association for Jewish Studies at the Park Plaza Hotel, Boston, December 20,1994.

2 Although there are several opinions as to the singular form of the word "dibrot" (not to mention the term "devarim"), I shall use the term "diber" rather than the colloquial form "dibrah," in this paper. See Jeremiah 5:13.

3 In the Pentateuch the decalogue is originally referred to, without a number, as הברית or as הדברים האלה. Only well after the Sinaitic theophany is the phrase עשרת הדברים utilized (Ex . 34:28, Deut. 4:13 and Deut 10:4).

4 *Seifer HaChinuch.* Jerusalem: Mossad HaRav Kook, 1976 (first publication Venice, 1523), pp. 76 ff.

Antiquities, Book Ill, section 5.

6 The *Decalogue,* 66 and 156.

7 The exceptions to this rule are the pre-positive and post-positive te'amim, which are fixed in their position (either at the end or the beginning of the word) and therefore cannot indicate syllabic stress.

8 I am utilizing the parsing system devised by Michael Pearlman in his series which was initiated with the publication of *Dapim LeLimud Ta'amey HaMikra* (7 vols. Jerusalem: HaMachon HaYisra'eli LeMusikah Datit, 1962). See also the present author's article, "Ta'amey Hamikra: A Closer Look" in *The Journal of Synagogue Music,* vol. 22, pp. *76-90.*

9 The siluk is a small vertical line placed underneath the first letter of the stressed syllable of the last word in each verse. It is sometimes called "sof-pasuk."

10 Note that the strong disjunctive etnachta changes the syllabic stress and final vowel in the word ויאמר.

"Many of the examples in this article contain the sacred Tetragrammaton. Please treat these pages with the same respect that is accorded to a Chumash.

12 I will focus my analysis on the first version of the decalogue, found in the twentieth chapter of the book of Exodus.

13 Formerly, the Ashkenazic custom was to use the ta'amey ha-tachton not only for private study, but also for public reading during the regular Sabbath cycle (Yitro and Ve'Etchanan), and to use the ta'amey ha-elyon only for the public reading on the festival of Shavu'ot. This system has a certain logic in the case of the decalogue in Exodus which is read twice during the year: once during the Sabbath cycle and once on Shavu'ot. But it raises the obvious question of why have two sets of te'amim on the deuteronomic decalogue, which is read only in the Sabbath cycle. The Ashkenazi custom nowadays is in accord with that of the Sephardim. See Mordecai Breuer, *Keter Aram Tsova VeHaNusach HaMekubal She/ HaMikra* (Jerusalem: Mossad HaRav Kook, 1976) p. 57.

14 Jacob Weinfeld, Ta'amey *HaMikra* (Jerusalem: Eshkol, 1972) p. 82. I am grateful to Avraham Nappach for bringing this source to my attention.

15 *The Holy Bible,* New International Version. The International Bible Society, 1973.

16 Weinfeld, p. 100.

17 Weinfeld, p. 85 (citing the work of Rabbi Y. Ben Chaviv in *Eyn* Ya'akov).

18 Weinfeld, p. 85.

19 Weinfeld, p. 91.

20 Breuer, p. 59.

21 Breuer, p. 59.

22 Quoted in Weinfeld, pp. 98-99.

23 Weinfeld, 97.

24 Breuer p. 61.

25 Shelomo Norzi, *Minhat Shai.* Mantua 1742-44. Reprinted as a commentary to the text in *Mikra'ot Gedolot.* Tel Aviv: Yatso. (n.d.) (n.p.) The problem of the replacement of etnachta with revi'a will be dealt with shortly.

26 *Encyclopedia Mikra'it* (Jerusalem: Bialik Institute, 1954) vol. 2, p. 595, S.V. "Dibrot: Aseret Hadibrot."

27 Maimonides, *Sefer Hamitsvot* (Jerusalem: Mosad HaRav Kook, 1958) p. נג .

28 Maimonides, noticing this division in the Aleppo MS, considered it an error. This parashah division is not found in the Leningrad MS, in which the two לא תחמד phrases are combined into one paragraph.

29 Asher Weiser (ed.), Ibn Ezra: *Peyrushey HaTorah LeRabeynu Avraham Ibn Ezra* (Jerusalem: Mossad HaRav Kook, 1976) p. 231.

30 Heidenheim, *Eyn HaSofeir* (Rodelheim, 1818-21), quoted in Breuer, 65-66.

31 One notable exception is the Birnbaum Machzor.

A CI STUDENT SPEAKS OUT

TEXT OF AN UNUSALLY WARM AND REVEALING THANK **You** NOTE TO THE CANTORS ASSEMBLY UPON RECEIPT OF THE CANTORS ASSEMBLY HAZZANUT AWARD

by YUMMIE GELFAND

Dear Cantor Samuel Rosenbaum:

My name is Yummie Gelfand, and as a beneficiary of the Cantors Assembly Hazzanut Study Award, I personally want to thank you for the interest that the Assembly continues to demonstrate in helping Cantors Institute students finance their education.. I would have written to you sooner, but I got caught up in my classes here at the Seminary and then left for a trip to Israel soon after that. I have enjoyed my first year here at the Seminary very much, and I would like to share with you some of the reasons why I am here.

Religion, music and education have always been the three spheres in which I have lived. The religious sphere found its beginnings in a small town in Florida in which I grew up, called Leesburg. This town is centered in the midst of the "Bible Belt", a place that is often unaccepting of people with different religions and views. I grew up relating and dealing with the constant fact that I was a Jew, and therefore, I was different. I have various memories of the neighborhood in which I lived, and the schools that I attended. I vividly remember the day my sister came running home and explained that the boy next door had thrown a brick at her while yelling, "you damn Jew." I did not understand the words at the time, nor the meaning behind them, but I do remember being scared and not understanding what it all meant. School remained a puzzling place for me. I began each day at school, standing and pretending to participate in the silent prayer to their Lord Jesus Christ. Every month, I was handed miniature New Testaments by visiting church members, and often my friends would try to convince me to convert. I was excluded from many of the after school activities in which my friends participated, because these activities were either religious or church related. There were times that I hated being Jewish, and there were times that I wished I could have been born differently, but eventually, I learned to be proud of who I was.

I have many fond memories of my family and the closeness that we developed throughout the years. Now, I understand just how hard my parents worked to insure us a good Jewish education. Although my family was not religious at the time, we were quite traditional, and

observed all of the holidays throughout the year. I remember Friday nights in the home. Shabbat was always considered a special family time. My three sisters and I would help mom set the table and prepare for Friday night dinner. The entire family, including the dog with an occasional howl, would sing the prayers before lighting the candles, drinking the wine and eating the challah. However, Friday night dinners were more than just a time for eating, they were a time for being openly Jewish in a safe environment, and expressing and sharing ourselves in a supportive family atmosphere.

Our family would go to Beth Shalom, the local one room synagogue in town, for Friday night services, a service that was held once a month. I have fond memories of that little one room synagogue that accommodated Jews from a mixture of various backgrounds. As a child, I remember we were free to roam the synagogue. We explored every comer, turned the pages of every prayer book and moved from one adult lap to another. Although there was no ordained Rabbi, we had an acting volunteer from the old country, who we called Rabbi Getzel Mularsky. More than anything, I remember his beautiful baritone voice singing the prayers and inspiring me through his music.He had a way with children, and was always inviting us to come and sit on the bimah. As we grew older, he allowed my sisters and I to help him run the services by singing the prayers that we knew. At the time, I did not know what a Rabbi was or what going to synagogue was all about, all I knew was that I went to synagogue that one time a month, and felt so loved and cared for, that I could not wait to come back the next time. Although, I did all of my formal training for my Bat Mitzvah in an Orlando synagogue, I had my Bat Mitzvah in the synagogue in Leesburg, where I had so many of these warm memories. As an adult, I often visit home and always help conduct the Friday night service. There have been many changes there since I have moved away. The congregation is larger, there are young people with children, there is a Sunday school, and there are plans for expansion. But the one thing that has not changed since I left, is the warmth for the Jewish religion and community that I feel every time I am there. I think that this synagogue was the first place outside of my home that I felt accepted.

As soon as my sisters and I were old enough, my family joined an Orlando synagogue, Ohev Shalom, so that we could study in the Sunday and Hebrew schools and prepare for our Bat Mitzvahs. I remember everyone falling out of bed early on Sunday mornings and sleepily making the one hour commute to Orlando every week. At the beginning, I was excluded from my peer group, because I did not socialize at the synagogue during the week, however, when I became involved in the synagogue

youth group, and the USY chapter, I began to really enjoy my time there. My first immersion into Jewish culture was through USY on Wheels. This experience was disguised as a road trip, however, to me, it was a six week crash course in "how to be a practicing Jew." I can tell you some of the factual things I learned there, like Kashrut and prayers and rituals, but it is hard to explain how deeply it effected me inside. All I can tell you, is that when the trip was over, I did not want to let go of any thing I had learned, and I could not wait to go on USY pilgrimage to Israel the following year. That next year, when I arrived in Israel, I was pleasantly overwhelmed with a Jewish experience in a country full of history and rich Jewish cultural life. I loved Israel, and while I was there I felt that my commitment to Judaism deepened and grew in strength.

While I was exploring my religious sphere in many ways, I was also developing my musical sphere. My study of music began with a succession of music teachers all of whom taught me different aspects of the art of music. Descending from a family of music teachers that originated with Leschitizky, my mother began my musical training ***in utero.*** At the age of 7, 1 started piano lessons with a local teacher and then I began taking lessons at Rollins College in Orlando, where it was decided that I knew enough to study with Katherine Carlo, a Juilliard graduate, and the pianist for the Florida Symphony Orchestra. I soon realized there was more to music than just pressing down the keys. I actually had to practice my lessons now, for I would not dare show my face unprepared. During my lessons Mrs. Carlo hovered like a hawk stalking prey, jumping at the sound of a wrong note, always ready to correct my mistakes. She used to pound her fingers on my back so that I would feel the changing pressure to use for different effects. There were two pianos in the room, and not a lesson went by when she did not play through the pieces she had assigned me so that I would know how they sounded when played correctly ! There were times when I hated my lessons and her. Nevertheless, I attended them religiously. Mrs. Carlo never simply handed out compliments. Thus, when given, they were always well deserved, and I knew that I could be proud of my work. We had a special relationship full of fear and awe. But under the mask of strictness that she wore, She communicated how much she cared for me, both as a teacher and a friend. She taught me how to express myself using the keyboard and in some way she instilled in me the desire to continue my musical education on my own.

My interest in the educational sphere began at a Jewish community center in Florida, where I began teaching young children to swim. I composed new lyrics to well known tunes, along with easy movements that we could practice in the "kiddy" pool, allowing the children to adjust

slowly to swimming. For example, I changed the lyrics and movements to the song "I've been working on the railroad" to "I've been working on my wiggles, "which developed and coordinated the butterfly stroke. While these songs were fun and exciting they also served the purpose of introducing and familiarizing the children with the skills they would need in order to swim. That is when I knew that I could successfully combine my music skills with teaching.

Returning to college, I decided to try teaching there. When the opportunity arose, I successfully auditioned for the position of musical director for the Brandeis jazz-swing vocal octet. It was not just a matter of teaching the music, but of preparing and foreseeing every intricate need of the group. I became the music teacher, the accompanist, the director of rehearsals, the choreographer of dancing, the master of conducting and the referee of interpersonal relationships within the group. With each new responsibility, I seemed to be filled with more and more energy. The desire to teach began to grow within me.

As college came to an end, I decided to apply to the Teachers College at Columbia University, where I could implement my new teaching ideas. I finished my masters in early childhood special education and proceeded to gain practical experience in the field, using a highly creative and musical approach, and developing curriculums to integrate the needs of multiply handicapped children. Through my teaching experiences both in the Bronx and on the Lower East Side, I have worked with children and families from various cultures and have developed a respect and understanding of cultural differences and difficulties. I have worked hard to bring "at risk" families and children together to work in a neutral territory in order to support a common cause, that of helping their children reach their greatest potential.

Throughout my life I have lived in these three spheres, that of religion, music and education. I came to the Seminary to continue my education and to bring these three spheres together into a cohesive whole. My goal is to combine my religious, musical and education interests to enrich the Jewish people and community with the traditions of Judaism. In order to achieve my goal, I chose to study in the fields of Jewish music and the *Hazzanut.* I see a Cantor as a religous role model, who is committed to Jewish practice and rituals. I see a Cantor as a musician, who is able to enrich and share Jewish liturgy, Jewish choral music, and new Jewish compositions. And I see a Cantor, who responds to a wide range of human needs, and is not only able to teach and pass on knowledge to those who are interested, but also, to those who are difficult to reach.

I have spent my first year here taking courses that range from musician-

ship to mishnah, learning more about Jewish life, and most importantly, learning more about myself, and about where I fit in, and how I can use my skills most effectively. This summer, I am taking a break from my courses here at the Seminary, and I will be teaching 17 multiply handicapped children at a school on the lower east side, serving as a volunteer pastoral assistant to a New York City Hospice care program which services terminally ill cancer patients, taking a summer course at Teachers College at Columbia and practicing my music as well as auditioning for commercials and odd music jobs in my spare time. Thank you once again for your generosity. I can promise you that the skills that I have learned already, and have yet to learn here will never go to waste.

Sincerely,
Y ummie Gelfand

A CI STUDENT SPEAKS OUT

TEXT OF TALK GIVEN BY LILLI KAUFMAN AT THE OPENING BREAKFAST FOR RABBINIC AND CANTORAL STUDENTS.
A FIRST IN SEMINARY HISTORY

Boker Tov.

I'm going to talk to you today about a topic that is not often discussed when the talk turns to cantors, namely, leadership. It is my conviction that in the Cantors Institute graduates of the next five years, the Jewish world will find some genuine leaders.

As one example, nearly 2/3 of our upperclassmen and women are serving congregations this year, in student pulpits, and others will work at teaching jobs--this work in addition to the average of 24 credits of school work we all sign up for every semester. Yes, you heard correctly, 24 credits per semester.

As an example of leadership in the realm of innovative programming, one of our students, Marcia Tilchin, is working with Camp Ramah to pioneer a program whereby deaf Jewish children can enjoy the religious, educational and social benefits that a summer at Camp Ramah uniquely provides. Also under discussion is a plan to bring deaf Jewish adults to study in the rabbinic and graduate programs here at the Seminary. Isn't it a wonderful irony that it takes a cantor to bring Judaism to the deaf.

And speaking of mitzvot, we are proud of the 100% participation of the CI student body last year in the annual Tzedakah campaign run by Carole Davidson. Carole, we plan to match that level of participation this year and for many years to come.

Our students donate their time and talent as well as their cash. We regularly perform individually or in ensembles at Seminary fund-raising events and Torah Fund events, often gratis--but not always!

Our students are highly visible and active in student life on campus. Yummie Gelfand and Josh Gluckstern-Reiss helped produce last year's student play, and Josh is co-chair of this year's Kallah. Deborah Togut is the weekday Shaharit gabbai in Schiff II and we can now take credit for Jodi Sered who is the Shabbat and Chagim gabbai in Schiff II.

In the area of student advocacy, last year a committee of 4 students, Larry our past president and my personal hero, Margo Heda, Jamie Gloth and myself worked with the administration of the Seminary Library, to address a problem of insufficient access for our students to the Sabin Music Center, and we are very pleased that the renovation of the microfiche room

into an audio-visual room has taken into account our concerns, in effect creating open stacks of the printed music collection, which allows us full-time access to that portion of the Music Library's holdings.

Two years ago, Marcia Tichin began discussions with Rabbi Greenbaum which led last year to the addition of a line item on our financial aid package to address the expense of voice lessons for our students, an expense that can run as much as $3,000 to $4,000 per year, per student, over and above our tuition. Our financial aid package now recognizes $1500 per year as part of our need calculation, and while that isn't the whole amount, it is considerably better than nothing.

A discussion of leadership in the Cantors Institute would be incomplete without some mention of Cantors in Concert and Cantors on Broadway. The handbills on your tables describe these projects. And I am happy to announce this morning that, thanks in part to the $24,000 the Class of '97 has raised for Cantors in Concert through performance fees and donations in performances held at synagogues as nearby as Park Ave Synagogue and as far away as North Suburban Synagogue Beth El in Chicago, 5 of us will study in Israel this summer for two months, and one of us, Marcia, will leave in a few hours for the academic year of study in Jerusalem!

So take these handbills home with you, show them to wealthy relatives and friends, and tell them of our determinatioin to reinstate a program of study in Israel for cantorial students on a permanent basis, tell them of the serious need for fellowship and scholarship monies for cantorial students and faculty so that our students' financial hardship can be better alleviated, so that more of our faculty can be made full-time faculty, and so that we can spend less time fund-raising and more time studying!

The examples of student efforts I mentioned above are all illustrative of students who take responsibility for their own happiness and welfare, and for the welfare of others around them. That is a characteristic of leadership in my book. Another characteristic, also amply demonstrated above, is the ability to mobilize the talents of others in the successful achievement of a worthwhile goal.

I'd like to relate this aspect of leadership, mobilizing talents, to a text, one not ordinarily associated with leadership at all, namely the two concluding verses of parshat Re'eh. which are quoted in our Festival liturgy, in Musaf. Three times every year shall all your males appear before the Lord your God in the place which He shall choose, the Festival of Unleavened Bread, the Festival of Weeks, and the Festival of Tabernacles, and you shall not appear before God empty-handed. Each person according to his abilities, according to the gifts which the Lord your God has bestowed upon him. How do our people bring their gifts in today's age when there is no Temple?

Donations to the building fund? Well, yes. But that is insufficient. Increasing synagogue attendance by some measurable percentage in the course of a year? Yes, certainly. But that too is insufficient.

If the bodies are there but the lips do not move in prayer, the minds do not engage in study and the hearts do not leap up in joy, at least occasionally, and demand to offer their gifts to God, then we will have failed as leaders.We will have failed in urging our people to fulfill what I read in this text as a hova d'oraita, a positive obligation from the Torah, the requirement to bring something of themselves to the act of worship.

As important as it is for our leaders to mobilize fund-raising, political action and other statistically measurable indicators of a thriving Jewish community, and as able and willing as the cantors of this generation are to help in these vital efforts, still it is our primary job to mobilize the intangible and the unmeasurable worship, the bringing of gifts which in today's age might otherwise easily go un-given. In this effort we rabbis and cantors are partners. We must be so if we are to survive. We must work together out there, and we must begin by working together here, at JTS. I'd like to offer a prayer for us all this morning.

May it be Your Will, *Ribom Shel Olam,* as we serve the Jewish community this year, whether here at JTS or outside these gates, and in whatever capacity, in student pulpits, as teachers and tutors, or as chaplains, that we ourselves learn how to bring our gifts from God to God, and that in our work we see it as our particular joy and challenge to seek out the gifts and talents that lie dormant within our communities, to acknowledge them, gather them to us, and weave them together into a vibrant and luminous work of living art, namely a Jewish community and synagogue life.

For this effort to succeed we depend completely on Your manifold blessings. Your blessing of learning first and foremost, Your blessings of courage, optimism, energy and (dare I say it?), Your blessing of love and respect for our people and for each other. Hashta ba'agala uviz'man kariv v'imru amen.

THE TRADITIONAL JEWISH SOURCES OF SCHOENBERG'S *KOL NIDRE* OP. 39

By CHARLES HELLER

Schoenberg's Kol Nidre' is a major contribution to the choral/orchestral repertoire as well as to religious literature. Yet if we wish to unravel Schoenberg's creative insights from the traditional words and music we must tread through a minefield of problems: a text that went through many alterations, music that evolved over centuries, and differing ideas about what the text actually refers to. It is not surprising that this confusion has created some misunderstanding which is still found in recent writing about this work.

It is a paradox that ***Kol*** Nidre is one of the most well-known passages in the Jewish prayer book, yet its text is so unclear that over the centuries many rabbinical authorities have tried to get rid of it. But because of its associations, and especially its characteristic music, it has now become well-loved and deeply revered. In this article we shall examine the development of the traditional text and music, and the changes made by Schoenberg to create a work that is both ancient and modern in spirit and content.

Origin of the text

To begin with, ***Kol*** Nidre is not a prayer. It is a legal declaration made just prior to the Eve of ***Yom Kippur*** (Day of Atonement), the culminating day of the New Year services (in the Jewish calendar, each day begins at sunset). This declaration, in Aramaic, annuls any vows that have been unfulfilled. The text is full of synonyms and paraphrases but in essence is a simple statement: "All vows we may make, we publicly renounce. Let them be null and void". There are many theories as to why ***Kol Nidre*** was first instituted 2, but it may have arisen as an attempt to safeguard the sanctity of vows so that the New Year does not begin with any affairs left unfinished. Unquestionably, ***Kol*** Nidre relates only to personal vows

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Nidre for ***Rabbi-Narrator, Mixed Chorus and Orchestra (Revised edition), Hillside, N Y.: Boelke-Bomurt Inc., 1980. This*** *edition* ***is discussed*** *by* ***Claudio Spies, "Keynote Speech", J. Arnold Schoenberg Inst. 15 (1992): 180-181.***

2. Encyclopedia Judaica (1971), *s. v.* ***"Kol Nidrei" by H.*** *Kieval* ***and Buthju Buyer***

which do not affect anyone else, for example an undertaking to fast. All promises concerning other people must be kept and the *Kol* Nidre formula does not annul them in any way. However, the idea arose amongst non-Jews in the Middle Ages, based on a superficial reading of the text, that Jews habitually broke their oaths. This led to the cruel concept of the *more juduico,* the Jews' oath, in which Jews in medieval Europe were required to undergo physical humiliation when attending a court of law3. But as Schoenberg wrote, the view that oaths may be cancelled on Yom Kippur is "diametrically opposed to the lofty morality of all the Jewish commandments"4. It is extremely unfortunate that the English liner notes of the recent CD aggravate this misapprehension'.

The text of *Kol Nidre* seems to have been created around the eighth century6. Now at this early period there was no fixed Jewish prayer book'. Each synagogue relied on its cantor to create or improvise prayers based on well-established guidelines. As Jewish communities spread from the Middle East through the Mediterranean region, they felt a need to refer to the central rabbinical authorities in Babylon (now Iraq) regarding the correct mode of prayer. When consulted about reciting *Kol Nidre,* these authorities registered their disapproval. Amram Gaon (ninth century) declared: " This is a foolish custom and it is prohibited to do it"8. Nevertheless, *Kol Nidre* continued to be said. In the eleventh century, Rabbi Meir ben Samuel made the text agree with Talmudic guidelines so that it referred to vows that might be made in the coming year, rather than vows made in the past year. Unfortunately, the original text remained side by side with the emendation, both in the Aramaic and in translation, to produce something like this: "All vows...wherewith we have vowed...from this Day of Atonement unto the next..."19. Modern attempts have been made to bring order to this chaos10.

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3. Louis Jacobs, A Guide to Yom Kippur (London: Jewish Chronicle Publications, 1957)pp. 30-31.

4. Arnold Schoenberg, Letters, ed. Erwin Stein, truns. Eithne Wilkins und Ernst Kuiser (London: Faber and Faber. 1974), pp 212-213. (Letter to Paul Dessau dated 22 November 1941.)

5. Sony Classical S2K 44571 (I 990) The English (pp 26-27) is a gurbled ubrdigement of the German.

6. Eric Werner, A Voice Still Heard...The Sacred Songs of the Ashkenazic Jews (University Purk: The Pennsylvania State University Press, I976), pp. 35-38.

7. The evolution of the Jewish prayer book is described in Stefun Reif, Judaism und Hebrew Prayer (Cambridge: Cumbridge University Press, 1993)

8. A.Z. Idelsohn, "The Kol Nidre Tune", Hebrew Union College Annual 1931. Reprinted in J. Synagogue Music 3 (I 970): 33-49.

9 H. M. Adler und A. Davis, trans.. Service of the Synagogue: Dup of Atonement Evening Service (London: Routledge und Kegan Paul Ltd., 1958) p. 15.

10. Philip Birnbaum, truns., High Holyday Prayer Book (N.Y.: Hebrew Publishing Co. 1951), pp. 489-492.

Origin of the music

In the early stages of its history, ***Kol*** Nidre did not have the music we associate with it. It was presumably recited or chanted in a simple way as is done to this day in all sephardi (Mediterranean and oriental) communities. (The term "sephardi" includes Spanish Jews. Communities in central and eastern Europe are called "ashkenazi". Most major North American congregations, whose founders came from eastern Europe, follow the ashkenazi rite.) Thus there is no basis for the widely-repeated belief that the music of ***Kol Nidre*** is connected with the Spanish Inquisition. This was first made clear by Idelsohn in 19318 and repeated by Eric Werner" b ut their remarks have largely been ignored. The Spanish persecution of the Jews, culminating in the Inquisition, did play a role in strengthening the practice of reciting ***Kol*** Nidre, but had nothing to do with the music. Schoenberg believed that ***Kol*** Nidre "originated in Spain"14 but it is sheer imagination to suggest a Catalan origin for the music, as was done by Stuckenschmidt12. Much Catalan folk music, such as the familiar ***Carol*** *of* the Birds and Fum Fum Fum, is indeed based on the harmonic minor scale which is used for the opening of ***Kol Nidre,*** but this does not mean that the ***Kol*** Nidre tune is Catalan! For those Jews (termed ***conversos*** or, less politely, ***marranos)*** who lived through persecution by outwardconversion to Christianity, ***Kol Nidre*** acquired a new meaning: the forgiveness of oaths to a new faith made under duress. These marranos would come to the synagogue under cover of night. In order to give latecomers such as these time to arrive, Rabbi Jacob Moelln of Mainz ("Maharil", 1356- 1427) instituted the practice of prolonging the cantor's rendition of ***Kol Nidre13.*** In this way the convoluted melody arose. We may presume that the melody familiar to us crystallized in the sixteenth century, as we find Rabbi Mordecai Jaffa of Prague (1530- 16 12) referring to "the tune now sung"'. The earliest version of ***Kol Nidre*** in musical notation is a manuscript by Ahron Beer of Berlin dating from about 17658.

Schoenberg's music

When preparing his setting Schoenberg was determined to base himself solely on the traditional music, and he diligently studied the classic

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l l Eric Werner, "Current Chronicle: France"Mus. Quart. 44 (I 958): 242-244 (Review of performance)

12. H.H. Stuckenschmidt. Arnold Schoenberg, trans. Edith Temple Roberts and humphrey Searle (London: John Calder. 1959). p 120.

13 Werner, A Voice (see n. 6), p. 292 n 21.

nineteenth century versions. It will be seen that as a result of centuries of evolution, there is no one authorized text and melody, but rather an "average" version. Schoenberg's notes 14 list six versions including the following, with marginal comments: Weintraub ("gut"), Kornitzer ("but***"), Schorr ("tradi"). Eric Werner, in his major study of synagogue music Still ***Heard15,*** refers to Schoenberg's "unerring instinct" in creating his own version of the melody out of the wealth of versions now current16.

The text and melody of ***Kol Nidre*** have long been ineradicably fixed in Jewish liturgy. The sequence of short melodic motives produces an overall melodic effect that to many commentators seems to illustrate a movement from "pleading to hope"10. This is the melody that generations of Jews have become familiar with and to which, because of its association with the holiest day of the year, they have a strong emotional attachment, even though the text remains obscure. So we find a poor immigrant to America, who had been avoiding the synagogue as it reminded him of his bitter days in Europe, writing: " . ..listening to the good cantor, I forgot my unhappy weekday life, the dirty shop, my boss, the bloodsucker, and my pale, sick wife and my children. All of my America with its hurry-up life was forgotten." This sentimental attachment was noted by non-Jews who used it to their advantage, most notably in the religioso version of Bruch (which comes complete with a chorus of angels) but also in such melodramatic settings as Ketelbey's ***Sanctuary*** of ***the Heart.*** It was precisely this sentiment, blurring the meaning of the text, which Schoenberg wished to "vitriolise out"18.

The music of ***Kol Nidre*** as we now have it is an assemblage of medieval motives with runs from later operatic convention. The highly characteristic opening phrase is taken from the standard liturgical mode used for penitential prayers, the ***selichu*** mode19. There are clues in the music which point to its origin in Germany at the beginning of the sixteenth century.

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14. "Studien zu Kol Nidre", Manuscript #23. Arnold Schoenberg Institute. IS. (see n. 6)p. 292, n. 25

16. A comparison of Schoenberg's music with traditional musical motives is given by Sum Weiss, "The Can tus Firmus of Arnold Schoenberg 's Kol Nidre"'. J. Synagogue Mus. 9 (1979). 3-9

17. Isaac Metzker, ed., A Bintel Brief Sixty years of letters from the Lower East Side to the Jewish Daily forward (N. Y.: Ballantine Books, I972), pp. 97-98.

18 Letter to Dessau (see note 4). Schoenberg also noted the "discrepancy between the solemnity of the words and the sentimentality in which they arepresented" ("To Kol Nidre", Manuscript #40, Arnold Schoenberg Insitute).

19. Joseph A. Levine, Synagogue Song in America (Crown Point, Ind.: White Cliffs Media Company, 1989). pp. 122-126.

Characteristic motives may be compared to music of the minnesingers20 and to motives used in Bible chant which were current at that time and place21. Music Example 1 compares one such motive" with German Bible chant as still used today 23 and with Schoenberg's score (mm. 1 13- 116). Such characteristic motives are known to cantors as *misinai* tunes, i.e. they are venerated as if they had been handed down "from Mount Sinai" itself.

Schoenberg was correct in noting that the music of ***Kol Nidre*** was not a melody as such, but a "number of flourishes"4. Ancient Jewish music, as still used in Bible chant, is based on short motives that are used in constantly changing sequences. As Egon Wellesz remarked: "The principle of the formula is the basic principle of musical composition in the Syro-Palestinian countries"24. Peter Gradenwitz, himself a colleague of Schoenberg, pointed out also that our very word "composition" means just that - the rearrangement and "placing together" of pre-existing material. It is uncanny that Schoenberg's method of composition by "developing" variation" of melody should reflect an ancient Jewish tradition25.

Schoenberg's text

The commission to compose a new version of ***Kol Nidre*** came from Rabbi Jacob Sonderling of Los Angeles, who like many Reform rabbis before and since, was concerned with making the liturgy relevant to modern-day life, especially when faced with such a controversial text as ***Kol Nidre26.*** As we see from his notes14, Schoenberg carefully studied the liturgy of the entire ***Yom Kippur*** day in preparation for this composition, since it related to a matter of deep concern to him: his return to Judaism after "annulling" his own allegiance to Christianity. (He had converted to Protestant Christianity in 1898 but underwent a form of readmission to Judaism in Paris in 1933.)

Music of Post-biblical Judaism". in E. Wellesz ed., New Oxford History Of Music (Oxford: 0. U.P.. 1957). vol. I pp. 329-330.

21. A.Z. Idelsohn, Jewish Music in its Historical Development (N.Y.: Schocken Books, 1967), pp. 35-71.

22. H. Weintruub. Schire Beth Adonai, 2nd ed. (Leipzig, 1901; reprint ed.. N Y : Sacred Music Press, n.d.). Vol. 2 p. 168 We may mention here Weintruab;s striking use of heterophony between the hoir and soloists, which foreshadows similar effects in Schoenberg, s setting

23. J. H. Hertz, ed.. The Pentuteuch and Haftorahs (London: Soncino Press, 1990). p 1048 See also the Lithuanian chant in Levine (See n. 19) p. 227 Ex 36.

24. Egon Wellesz. "Words and Music in Byzantine Liturgy ' Mus Q 33 (I 947). 306307

25. Peter Gradenwitz., The Music of Israel: Its Rise and Growth through 5,000 years (N Y W. W. Norton, 1949) p. 42.

26. Alexander L Ringer. Arnold Schoenberg: The Composerus Jew (Oxford. 0 U P , 1990), pp 76-77

Sonderling's approach to the text involved a remarkable insight: the integration of *Kol Nidre* with its preceding texts. In order to understand what Sonderling and Schoenberg achieved, we must look at the traditional liturgy that surrounds the actual ***Kol Nidre*** text. There are numerous slight variations to this throughout the world, but the following description is based on the modern Orthodox Ashkenazi practice on which Sonderling and Schoenberg based their work. (Note: in this article Hebrew phrases are given in standard Israeli pronunciation. Schoenberg's text uses German pronunciation.)

The ***Kol*** Nidre prayer marks the beginning of the service for the Eve of the Day of Atonement. Because it is a legal declaration, it must be recited before sunset, since law courts do not sit at night. As it is still day, male worshippers wear the prayer shawl **(tallit).** This, together with the unusually early hour gives this particular evening service an intense atmosphere unlike any other. The service commences with a procession led by the cantor and lay leaders each carrying a scroll of the Torah and chanting the verse Or zarua, "Light is sown for the righteous" (Psalms 97: 11) (Music example 2)27. There are no clear reasons given in the sources for reciting this specific verse, except that its optimistic message is appropriate at this solemn moment28. We shall see below how Sonderling interpreted this verse. Having reached the reading desk, the cantor is flanked by two men thus representing a law court. He declares: ***"Bishivah shel maalah..."*** "By the authority of the heavenly and earthly courts, with the consent of the Omnipresent and this congregation, we declare it lawful to pray with sinners"10 (Music example 3)27. This statement was introduced by Rabbi Meir of Rothenburg (thirteenth century) to conform with the talmudic statement that the presence of sinners validates worship". It is possible that Rabbi Meir's real intention was to make the presence of marranos acceptable in the congregation, in which case this declaration was well suited to Schoenberg's understanding of the purpose of ***Kol Nidre*** itself: the opportunity for Jews who had outwardly accepted the Christian faith to be reconciled with their God". This is the meaning Schoenberg gave to this passage and explains why he added these words to Sonderling's original text.

Music examples 2 and 3 belong to the same ***selichu*** prayer mode as ***Kol Nidre'".*** This connection makes it easier to integrate these passages into the music of the whole composition.

Now follows the ***Kol Nidre*** itself which is chanted three times; ideally

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Max Wohlberg. "The Music of the Yom Kippur Liturgy", *in* ***Philip Goodman, ed., The Yom Kippur Anthology. Philadelphia: Jewish***

each repeat is louder and higher than the preceding, although in practice this is hard to achieve with a conventional modern choral setting. The idea of repeating the text was stressed by Maharil. This serves to emphasize its importance as well as lengthen its recital13.

After the congregation recites three Biblical verses (Numbers 15:26, 14: 19-20) expressing confidence in God's forgiveness, followed by the ***shehecheyanu*** blessing recited on every holiday. This concludes the unique Kol Nidre service: after a short break comes the evening service, which follows the patterns of all festival evenings but with many penitential prayers added.

Light is sown for the righteous

Sonderling's contribution was to preface ***Kol Nidre*** with a meditation based on the verse "Light is sown for the righteous" which as we described above is traditionally recited at this point. (Sonderling's version "A light is sown for the pious" is also an acceptable translation.) His insight was to link the ideas of light and repentance through the concept of the Primal Light in the World to Come. He made use of the profound mythology of kabbalah (Jewish mysticism): the creation of light, its subsequent destruction and its ultimate restoration.

According to this doctrine, the light which was formed at the very outset of Creation was so powerful that it "broke the vessels" that were intended to hold it. The Universe became filled with "sparks of light" contained in impure "husks", and it is now up to humanity to elevate those sparks and repair the Universe ***(tikkun olam),*** restoring it to its destined purpose and harmony29. (This beautiful concept reflects the tension between good and evil, spirit and matter, which has also concerned Christian theologians over the centuries). In another version, the original Primal Light of Creation was given to Adam to enable him to see from one end of the Universe to the other. After the Fall it was removed and reserved for the righteous in the World to Come, as it is written ***Light is sown for the righteous*** 30.

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28. N. Scherman, H. Goldwurm and A. Gold, Yom Kippur - Its Significance, Laws und Prayers. Artscroll Mesomh Series (N. Y.: Mesomh Publications Ltd., 1989). p 134 The fact that this verse is actually omitted in many prayer book editions suggests that its recital may be bused on mystical teaching which is played down in mainstream Judaism.

29. this very rich mythology is described well in: Freema Gottlieb. The Lump Of God: A Jewish Book Of Light. Northvale, N.J.: Jason Aronson Inc. 1989. The classic text on this and other aspects Of kabbalah is: Gershom Scholem, Major Trends in Jewish Mysticism Jerusalem: Schocken. 1941.

30. Tsvi Hirsh Chotsh. Nachalat Tsvi (Lubin. Herszenhorn and Strazberger, 1925), p 4 (in Yiddish)

Sonderling's original text[31] is awkward, although to be fair it seems from the idioms and spelling that he was more at home in German than English. The text even sounds embarrassed- it avoids mentioning God, preferring to talk about an entity called "The Masterspirit". Schoenberg largely reshaped both the message and the language of the text, revealing the ear of a poet even in his newly-acquired English. This passage gave Schoenberg the opportunity to begin his composition with a vivid musical depiction of Creation. This is wholly appropriate to the entire work: one of the main themes of the New Year liturgy is that God is supreme Ruler of Creation; and it is also a recurring theme in Judaism that "the world was created for the sake of Torah".

All vows

The actual text of Kol Nidre in Schoenberg's composition was written by Schoenberg deliberately to stress that the "vows" being annulled were in fact pledges of allegiance to a faith other than Judaism. Through his own experience of anti-Semitism, Schoenberg took upon himself a public declaration of his allegiance to Judaism and especially to the Jewish concept of God: "One, Everlasting, Unseen, Unfathomable" (mm. 64-5). An identical declaration is heard at the outset of Moses *and Aaron*. Schoenberg felt that this affirmation of Judaism should have "the dignity of a law, of an edict"[4]. This affirmation of faith was linked to his achievement in composition, where unity of musical structure reflected unity of purpose and ultimately the Unity (or uniqueness) of God. This was what he had been created for, and what he had to do despite all obstacles. He had become a prophet both for his ancestral faith and his own creative work[32].

To summarize: Schoenberg believed the Kol Nidre liturgy to be a declaration that allowed outwardly converted Jews to be re-admitted to the Jewish community, and he related this to his own conversion to Protestantism and later re-affirmation of Judaism. These ideas are reflected in his music, with its motives wholly based on traditional chant, and the specially written text, enhanced by the Kabbalistic introduction by Rabbi Sonderling.

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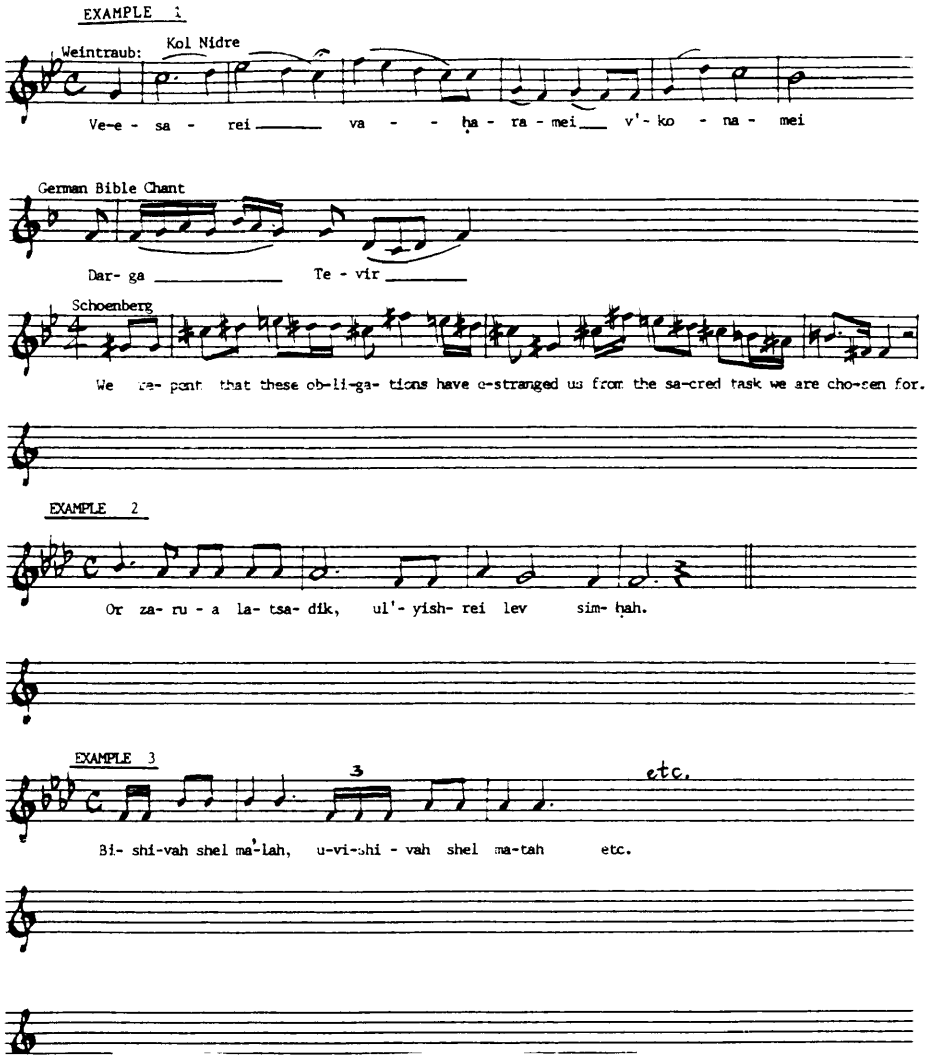
31. Arnold Schoenberg: Samtliche Werke Abt. 5 Reihe B. Band 19 (Mainz: B. Schott's Sohne / Wien: U. E. 1977), pp. 36-37.

32. Alexander L. Ringer, "Arnold Schoenberg and the Prophetic Image in Music", J. Arnold Schoenberg Inst. I (1976): 26-28

Schoenberg's *Kol Nidre* was first performed on the Eve of Yom Kippur 1938, and it was the composer's hope that it would become regularly performed in synagogue worship'. But apart from the logistical problem of finding space for a huge orchestra and chorus in a packed synagogue, the question is: how can a personal utterance like this be used by the whole community, many of whose members will not have had Schoenberg's experiences? This is the challenge when creating liturgy: to give it both universal and personal significance. For the present, this setting of Kol Nidre has not made the move from the concert hall to the synagogue; but it may nevertheless be regarded as a major contribution to Jewish literature as well as to western music.


EXAMPLE 1
Weintraub:
Kol Nidre
Ve-e - sa - rei va - - ha - ra - mei v'- ko - na - mei
German Bible Chant
Dar- ga Te - vir
Schoenberg
We re- pent that these ob-li-ga- tions have e-stranged us from the sa-cred task we are cho-sen for.
EXAMPLE 2
Or za- ru - a la- tsa- dik, ul'- yish- rei lev sim- hah.
EXAMPLE 3
3
etc.
Bi- shi-vah shel ma'-lah, u-vi-shi - vah shel ma-tah etc.

BONIA SHUR: AN AUTHENTIC JEWISH VOICE

by CHARLES DAVIDSON

Those who have the musical works of Bonia Shur must be impressed with his highly individualistic styles. They reflect an eclectic background and vibrant dynamism much in the same manner that his personality and musical gifts have overwhelmed literally hundreds of rabbinical and cantorial students since his appointment as Professor and Director of Liturgical Arts at Hebrew Union College Jewish Institute of Religion in Cincinnati in 1974.

Frequently commissioned to compose secular as well as liturgical works, Shur's extensive compositional output is impressive and of high quality. In addition to hundreds of prayer text settings, mostly tailored for Reform use and which oft-times vibrantly resonate with rhythmic synergistic energies, Shur also proves to be quite capable of creating large works, expertly orchestrated. His stage works, the pieces for symphonic orchestra with chorus and soli, chamber music, settings for solo and accompaniment, a cappella chorus pieces bursting with inventive descants and counter-melodies all are unmistakenly stamped with Shur's imprimatur. His music has a solid harmonic basis and shows an affinity for the special color and melodic turns of the Near East. His hassidic settings, arrangements of Yiddish songs and original nigunnim all testify to an immersion in the Jewish culture and folk-music of Eastern Europe as well as Israel. Little wonder this, considering his background and life experiences. Shur's music is an amalgam of his history.

Born in Dvinsk, Latvis, in 1923, he grew up in a traditional Jewish community and was nurtured by a mother who instilled in him a deep, warm love for people and a father who was a talented composer and orchestrator. Shur was a Zionist youth enthusiast, when he his brother and his father barely escaped the Nazi incursion into Latvia when they fled to Uzbekistan, From there he was drafted into the Red Army and was sent to the front where he was wounded. Recuperated, he became an officer and fought on the German front lines. After the war, he conducted an ensemble which gave concerts in Germany, Czechoslovakia and Austria. In Lodz, Poland, Shur was again an active Zionist in the Chalutz Movememt and toured the refugee camps with vocal-instrumental ensembles, encouraging Jews he met there to go to Israel. He continued his musical studies at

CHARLES DAVIDSON is the Hazzan of Congregation Adath Jeshurun. Elkins Park. PA He is the Nathan Cummings Professor of Nusah at the Cantors Institute of the Jewish Theological Seminary of America.

the Kunst Akademie of Munich.

Finally making aliyah to Israel himself in 1949, he joined a kibbutz and studied composition with Israel's leading symphonist, Paul Ben-Haim, and became a successful prize-winning and commissioned composer.

Shur emmigrated to the United States in 1960 and studied with Castelnuovo-Tedesco and Roy Garris in Californis and became known as a composer and conductor. He wrote music for films, TV and drama and taught at the School of Fine Arts of the University of Judaism. He began to compose liturgical music in 1964 and moved to Seattle, Washington becoming Music Director of Temple De Hirsch Sinai .

An impressive figure personally, Shur has a great shock of blond hair, jutting eyebrows and an intense, strongly accented delivery which contribute to the mystique he projects when he is at his best; teaching, lecturing and conducting his own music.

Among the most prominent features of his liturgical choral works are a tendency to introduce a theme or melody in unison, often with a simple rhythmic underpining either in the vocal line or accompaniment, and then to develop counter-lines which complement the initial statement. He approaches much of his choral music with an orchestrator's eye for color and his feeling for grouped voices as woodwind or string or brass choirs. His Hallel settings, particularly, exult in praising and glorifying the Almighty with rhythmic and percussive phrasings directly related to the accents of the Hebrew and suffused with exhuberant joy.

At a time when more and more American synagogues defend their use of banal and inane tunes as a means to "get the congregation singing," it is refreshing to find that there are alternate choices which have musical validity.

Traditional elements pervade his music. He introduces elements of "davonning" through choral intonation with marvelous result, infuses other pieces with original "hasidic" nigunim, and he can develop simple phrases such as "Amen" and *"Ken y'hiratzon"* into hypnotic mantras, Shur even intrigues the knowledgeable listener with congregational "Amen" responses on the proper scale degree in his festival prayer-setting for "Ya'aleh v'yavo," uses the traditional responsorial form of "Baruch She-amar," begins the prayer *"Etz Chayim"* with *"Ki Lekach Tov"* and precedes *"Mi Chamocha"* with the cantorial introduction *"T'hilot L'eil Elyon.."* How gratifying it is to see the music which results when a composer is comfortable in "shul."

And above all throughout Shur's work there is a special concern for the Hebrew work. Not only are the musical accents all correct but the inflections and meanings of the Hebrew are reflected in the rhythms and

movements of the music. A nicely defined overarching development of material is evident in all works that is particularly satisfying.

From the large body of his published and recorded works, this observer was particularly moved by his major compositions for orchestra and voices such as "The Pearl Street Market," commissioned for Cincinnati's Bicentennial and written ingeniously in three languages which were spoken by the first generation of immigrants to that city, the fascinating "Six Hours Before the Execution" (Script and Choreography by Fanchon Shur), "Juliek" (From Elie Weisel's 'Night'), "Variations on a Theme From Kindergarten" (From Robert Fulghum's "Uh-Oh"), and on a smaller scale, a simple logogenic and haunting "*Modeh Ani,*" the sensitive and haunting acappella arrangement of "Shtiller, Shtiller" and spirited and immediately enjoyable choruses "*Yom Zeh L'Yisrael*" and "*Sini Shalom.*"

Regarding style, Shur is able to reflect his Near-Eastern affinities in a particularly personal "Israeli" manner which is quite different from his handling of serious, Holocaust related dramatic works such as the very moving "The Last Walk" (Story by Jim Stone Goodman) with its disjointed vocal line and harsh harmonic structure. All of his pieces are infused with much imaginative writing.

Approximately 250 of his compositions are published and recorded.

Bonia Shur continues to create and to inspire others with his affirmation of life and his great talent. In capturing Bonia Shur as their "resident" composer, the Reform Movement has tapped into a genuine and articulate Jewish voice that not only creates anew but successfully re-invents the past for a new generation of worshippers.

SPECIAL TO THE CANTORS ASSEMBLY

Jewish radio is definitely not dead.

At least not according to Bernie Finkel, a former rabbinic student, descendant of Israel-born Chazzawnim and Rabbawnim, and part-time Cantor, who has also become a part-time " Jewish Disc Jockey".

An award-winning professional public relations and fund-raising consultant who gave up the chance for a professional baseball career because of his religious beliefs, Bernies sits in the radio station booth every weekend spinning records, punching buttons, and making announcements in English, Hebrew, and Yiddish.

Beneath the headset is a yarmulke/kippah; beneath that is a man whose weekly program has earned him numerous citations from prestigious organizations and institutions; religious leaders; government and civic bodies; and political dignitaries from the President of the United States on down, in appreciation of the public service he is providing.

When Bernie sits down at the radio microphone these days in the Chicago suburb of Evanston, he is approaching the 32nd anniversary of the "Jewish Community Hour", and completion of his 20th year as producer, owner, and host of the oldest continuously running radio show in Chicagoland--probably the oldest anywhere.

On the air since 1963. the "Jewish Community Hour" is heard "live" every Sunday from 11 a.m. to 12 noon on W.O.N.X.-- 1590" at the top of the A.M. dial" (except when a Jewish holiday falls on Sunday).

Conducted primarily in English, Bernie's is a variety show of music, commentary, humor, special features, interviews, weather report; and news happenings from Israel and about the Chicago area Jewish community; and he plays listeners' requests.

Traditional, liturgical, rock, jazz, and klezmer style music is in Hebrew, Israeli, English, Chassidic, Pop Chassidic, Sephardic, Ladino, Cantorial, Country Western, and Russian.

Whether conducting interviews, playing taped reports from Israel. preparing special programs or editorials on current events, or just playing records or CDs, Bernie calls on his experience as a journalism and communications professional to conduct a unique weekly show.

"A program of entertainment, information, Jewish heritage and pride, a little bit of religion, and the only one of its kind" is how Bernie describes the "Jewish Community Hour".

With music as the core, Bernie does variety programs; special shows about American and Jewish holidays; tells about Jewish history, laws, and

customs; often relates his programs to the Parshat Hashevuah/Torah reading of the week; current events (such as the current Israel-PLO Peace Accord, the Gulf War, the airlift to Israel of Ethiopian Jews, Operation Galilee, the International Olympics, the American hostages in Iran and Lebanon. Anwar Sadat's visit to Israel parliament and the signing of the peace treaty with Egypt and return of the Sinai Desert; the election of anew American president; and the deaths of Golda Meir and Menachem Begin).

He sometimes editorializes; and spices up the show with humorous sketches by well-known comedians and throughout the year, and on the special shows he **does** for Mother's Day, American Independence Day, Election Day, and his annual pre-High Holidays tribute to Cantors.

A descendant of the Goldzweig family of Rabbis and Cantors (his uncle, Abraham, was founding Chazzan at Skokie Central Traditional Congregation Bernie has spent about 20 years in Chicago, St. Louis, and Kansas city as second service Cantor on the High Holidays; and still participates in providing cantorial services at Skokie Valley Traditional Synagogue in Skokie, Il., where he is a member of the board of directors and the ritual committee.

On his radio show he usually explains the music and lyrics--especially when the words originate from sources such as the daily, holiday. and festival prayers; the Torah, the Talmud, the Prophets, and the Psalms.

Of course, Bernie does special shows highlighting all the Jewish holidays and festivals, such as the High Holidays, Succos, Chanukah, Purim, Passover, and Shevuos; and his Thanksgiving show explains how that American holiday is based on the harvest festival of Succos. He also does special shows regarding historical Jewish calendar dates such as Asara B' Teves (the fast day commemorating the siege of ancient Jerusalem), Tu B'Shevat (Arbor Day in Israel), Lag B'Omer (the day commemorating the ceasing of a plague that killed thousands of students of the revered Rabbi Akiva during the Bar Kochba revolt against the Romans), Shiva Assar B' Tammuz (the fast day commemorating the destruction of both Holy Temples in ancient Jerusalem, and the day when many other tragedies befell the Jewish people).

The monthly celebration of Rosh Chodesh (the new moon Hebrew calendar month) also gets his airtime feature attention; he does shows about Bar Mitzvah, Bat Mitzvah, and the Jewish wedding; and has done shows about the quintecentennial of the Spanish Inquisition, the 50th anniversary of Rambam, the Jewish astronauts, **and** the 100th anniversary of the Statue of Liberty and Emma Lazarus' poem on it.

Awards for Public Service

As a result, since he took over the show at the request of the family of its founder, his friend, the late Cantor Jerry Rabin, who passed away at the end of 1975, the "Jewish Community service by the Chicago Rabbinical Council, Chicago Board of Rabbis, Council of Traditional/Orthodox Synagogues of Greater Chicago, Midwest Region of the National Federation of Jewish Men's Clubs, Israel Aliyah Center of the World Zionist Organization, Religious Zionist of Chicago, Dr. Janusz Korczak B'nai Brith Lodge of survivors of the Nazi Holocaust of World War II, the Hebrew Theological College, Holocaust Monument Committee, Laor Organization of Chicago of Holocaust survivors, the National Council of Jewish Women, Hadassah Women, the Ida Crown Jewish Academy, and the Association of Jewish Blind.

Bernie has received letters of congratulations from President of the United States Ronald Reagan (himself a former radio announcer), U.S. Senator Alan Dixon, whose congratulatory statement was published in the Congressional Record; and State Senator Howard Carroll, whose congratulatory resolution was adopted by the Illinois State Senate.

"Certificates of Appreciation" have come from Governors James Thompson and Jim Edgar; proclamations for "'Jewish Community Hour' Week" have been issued by the Mayors of Chicago, Evanston, and Skokie; the Chicago City Council adopted a congratulatory resloution offered by Aldermen Bernard Stone and Burton Natarus; laudatory letters have come from Congregation B'nei Ruven, Congregation Anshe Motele, and Skokie Valley Traditional Synagogue; and from U.S. Senator Paul Simon, U.S. Congressman Sidney Yates, and Calvin Sutker when he was Illinois State Representative.

Bernie has also been accorded wide publicity in major metropolitan Chicago newspapers, suburban community newspapers, the Anglo-Jewish press; and natioinally featured on WGN-TV's syndicated "Chicago's Very Own", and Continental Cablevision.

First To Discuss Kashruth On the Air

When Bernie took over the show at the start of 1976 he conducted a weekly bi-centennial feature on "Jews In American History"; and separately produced Ida Crown Jewish Academy high school basketball "Game of the Week" shows--the only time in the school's history that The Academy's basketball games were heard on the air.

In a precedent-setting move, since assuming the helm of the show,

before Pesach each year Bernie has hosted his cousin. Rabbi Chaim T. Goldzweig of Congregation Tiferes Moshe, Midwest representative of the Union of Orthodox Jewish Congregations of America (U-O), and Rabbi Hershel Shusterman of Congregation B'nei Ruven. who team up for an "on the air" discussion, and to answer listeners questions about preparing Kosher products for Passover.

Bernie has editorialized about subjects such as the current peace accords between Israel and the PLO, the American Jewish Congress fighting the court's decision that allowed the Lubavitch Chabad organization to erect a Chanukah Menorah on the Chicago Civic Center Plaza; Arab sympathizer actress Vanessa Redgrave being given the lead in a TV movie about the Nazi Holocaust; President Ronald Reagan's visit to the Nazi cemetery in Bitburg, Germany; and the resignatiion of Andrew Young as U.S. Ambassador to the United Nations.

Speaks **Up** for Jewish Rights

WC editorialized on the July 4, 1976 Entebbe rescue in conjunction with the American Revolution Bi-Centennial. and later interviewed a surgeon who survived that hi-jacking; has talked about and editorialized on the Nazi march in Skokie and devoted and entire show to call-in questions for studio guest Mayor Albert Smith.

When Egypt's President Anwar Sadat visited Prime Minister Menachem Begin in Israel Bernie was "plugged in" early that morning to Mutual News in Washington, D.C., recorded the proceedings at the Knesset in Jerusalem, and re-broadcast most of their speeches on his show later that morning. When Begin came to Evanston for an award from Northwestern University Bernie covered and following Sunday in conjunction with the citywide celebration of Israel's 30th anniversary. He also covered and recorded President Jimmy Carter's visit to Skokie and played back a segment of his speech on his show that related to human rights and the Middle East; and when Begin and Sadat signed their peace agreement. Bernie rebroadcast that Washington, D.C. ceremony on his show.

In their recent visits to Chicago to discuss Israel's and the settlers' points of view in the current peace accords with the PLO. Vernic has interviewed a representative of the Israel Embassy in Washington. D.C.. and rebroadcast the speeches of guests such as General Ariel Sharon and others; has Broadcast portions of a protest march against dividing Jerusalem that took place in front of the Israel Consulate in Chicago; has interviewed Mark Langfan, an expert on whether or not Israel should give up the Golan Heights: and has interviewed Shifra Hoffman head of

organization called "'victims of Arab Terror".

Bernie has done a series on "Jewish Ethics Through Story and Song"., a series on Israel's First Forty Years"; interview features on the 85th anniversary of Congregation B'nei Ruven, the 75th anniversary of the Jewish Community Centers of Chicago with famed attorney Elmer Gertz, Lubavitch-Chabad House of Greater Chicago, American Mizrachi (now called "Amit") Women, The Ark social service agency for the needy, Council for the Jewish Elderly, and the National Council of Synagogue Youth (NCSY).

He has also discussed scouting with a visiting young girl scout; talked about the Mikvah Jewish Ritual Bath and Family Purity with the Taharas Hamishpacha Daughters of Israel organization; art with the famed Israeli art&t Raggi Raphaeli; the work of the Holocaust Memorial Foundation of Illinois with its president Erna Gans; techniques of novel writing with Evanston Jewish authoress Serita Stevens; the work of the Jewish Defense League with its founder the late Rabbi Meyer Kahane; and Jewish music with Paul Zim and Martin Davidson.

At times Bernie ties in his show with other current activities in the community such as the rotating hunger strike of Chicago area rabbis in solidarity with Jewish dissidents in Russia, the annual "'Walk 'With Israel", "Yom Hashoa" ("Holocaust Remembrance Day "--he was doing Holocaust shows before the famed "first"specia1 by NBC-TV), "Yom Hazikoron" ("Israel Remembrance Day"), "Yom Ha-Atzmaot" (" Israel Independence Day"), "Yom Yerushalayim" ("Jerusalem Re-Unification Day", and "Operation Ezra" " Help for the Needy") of the Jewish Federation of Metropolitan Chicago.

Seeks More Advertisers to Expand the Show

Bernie says his estimated 50,000 listeners include non-Jews who have called him from communities such as Sauganash and Schiller Park, and who identify themselves as "Goy" when they send him greetings as Chanukah time and the Jewish New Year.

As he is not an employee of the station, Bernie must rely on advertising sponsorship support from the community to pay for the costs involved in preparing and running the show, especially since the cost alone just for station time has skyrocketed by more than 150 percent since he took over the show. An independent producer he buys the time from WONX and sells it to advertising sponsors among businesses, organizations, educational institutions, synagogues, and other for-profit and non-profit sources who find it beneficial to promote their products, services, activities,

special events, membership, educational and religious programming through his show to market what they are offering to the people they want to reach; he'll even play a selection of the special event, artist, chazzan, or comedian at no extra cost. and he says, "You can't hear any of that in print advertising".

Bernie is seeking sufficient advertising support to expand the "Jewish Community Hour" to five times a week, with perhaps each airing being devoted to a different theme, subject, or format. He has also been researching the possibilities of syndicating the show in other markets.

A former newspaper reporter and publications editor Bernie Finkel is an award winning consultant in public relations, fund raising association management, and advertising who has also worked for and represented various Jewish organizations and institutions in the Chicago area Jewish community.

He is a past president and past honoree of the Academy Associates of the Ida Crown Jewish Academy, a founder and past-president of the Religious Zionists of Chicago (Skokie Chapter), and an alumnus of the Hebrew Theological College.

Listed in "Who's Who In the Midwest". "Who's Who In Advertising". and "Who's Who In the World", he has been a member of the Publicity club of Chicago, which honored him with awards, the Public Relations Society of America, and the National Society of Fund-Raising Executives.

Asked how his predecessor would react to the fact that the show is still on the air, Bernie says: "Jerry would be pleasantly surprised, happy to know it is appreciated by the community, and that it has received so much attention and recognition from so many sources for the public service it is providing".

SING UNTO THE LORD

By CANTOR SAUL Z. HAMMERMAN
REVIEWED BY RABBI RICHARD J. MARGOLIS

I have just received a copy of *Sing Unto the Lord,* a cassette of cantorial recitatives performed by Cantor Saul Hammerman, accompanied by Bruce Eichler at the organ. As a life-long devotee of the cantorial art, I could have asked for no finer gift. Throughout the nine selections presented in this tape, representatives of the synagogue liturgy for the Sabbath and High Holidays, Cantor Hammerman is consistently impressive with his extraordinary vocal talents, superb musicianship and artistic sensitivity.

First and foremost, Hammerman *sounds like* a *cantor,* whether rendering classical selections like *V'ul Y'dei Avudecha* by Israel Alter or modern compositions such as *Sh'mu Kolenu* by Max Helfman and *Avinu Malkenu* by my late mentor Max Janowski. In an age of imitation, the unmistakable authenticity of Hammerman's renditions is welcome to the ear and good for the Jewish soul.

There is a vast range of moods in synagogue music, and Cantor Hammerman captures that diversity beautifully with the jubilant *Uv'yom Simchutchem* juxtaposed with the plaintive *Rachel M'vakah al Baneha.* Additionally, at the heart of all cantorial expression and interpretation lies the basic nusach (modal chant) characteristic of each service. Hammerman exemplifies faithful adherence to the Sabbath eve *nusuch* in *R'tze Vimnuchutenu* and to the Sabbath morning chant in *Birkat Kohunim,* all the while adding his own unique feeling and coloration,

Saul Hammerman is blessed with a rich tenor voice, replete with ringing overtones. His ability to sustain the difficult register of G, A, and B-flat (heard, for example, in the Alter *V'al Y'dei Avadechu)* is strongly reminiscent of the late Richard Tucker. Unlike many tenors with strong upper ranges, Hammerman also maintains a healthy lower register, heard in *Haven Yukir Li* of Pierre Pinchik and the modern *Ahuvut Olum* of Piket. He sounds equally comfortable throughout the full range of his voice, always maintaining an essential sweetness coupled with the subtle cry that sets the cantor apart from the mere Jewish soloist.

It is difficult to reflect critically about any aspect of *Sing Unto the Lord* but I did find the organ acccompaniment a bit "heavy handed," at times

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RABBI RICHARD J. MARGOLIS is the spiritual leader of Beth Israel Congregation in Owings Mills, Md. Rabbi Margolis is a prolific writeranddevotee of Jewish liturgical music. The cassette reviewed here is available from Tara Publications.

overshadowing the cantor's rendition. Also, in the spirit of the wonderful authenticity Cantor Hammerman displays throughout this program, I was a bit surprised at his vocal embellishments in the *Haven Yakir Li* of Pinchik, with whom Hammerman once sang as a boy soloist. The high ending Hammerman takes in this piece is far beyond the small second-tenor range in which Pinchik himself actually sang.

Saul Hammerman's *Sing Unto the* Lord gladdens my soul, pleases my ear, touches the depths of my Jewish heart and occasionally brings a tear to my eyes. It will surely do the same for you.

INDEX: JOURNAL OF SYNAGOGUE MUSIC

By **HAZZAN JEFFREY SHOVITZ**

Part 1: Titles

JEFFREY SHIOVITZ is the Hazzan of Congregation Sons of Israel, Briarcliff Manor, NY. He is the President of the Cantors Institute Alumni Association. and the editor of such publications *as "B'kol Echad",* and *Roni V'simchi".*

Articulating Music With Foreign Language Study. D. Chazanoff.
VI #2 Oct '75:37-43

Aspects of Jewish Music in Contemporary Britain. A. Knapp.
XXII #1 -2 Jl /Dec '92: 53-61

Autobiographical Sketch: Joshua S. Weisser (1888- 1952). A. Weisser.
VI#4 Jl '76: 9-12

Bar/Bat Mitzvah Instruction: A New Approach. M. Leubitz
IX Mr '79:13-16

Book Review: Encounter of East and West in Music. H. Avenery.
XII #2 Dec '82:49-52

Book Review: Project Manginot. R. Scherr.
XXIII #l-2 Jl/Dec '93:64-65

Book Review. The Music of the Jews in the Diaspora. A. Sendry.
III #4 Dec '71:64

The British and Halevy's "La Juive". A. Zimmerman.
XI #2 Dec '85:28-33

The Butterfly Comes Home. C. Davidson.
XXIII#l-2 Jl/Dec '93: 25-32

Canadian Court on the Legal Status of the Hazzan.
V #2 Je '74: 35-42

A Cantor Travels Westward: From the Autobiography of Hirsch Weintraub.
trs. M. Shames and S. Igra. VI #l Ap '75: 8-1 I

Cantors Assembly in Israel, July 1987. L. Bodoff.
XVIII #2 Dec '88:33-37

The Cantor and the Rabbi: Ve Kara Zeh El Zeh Ve-Amar: Kadosh. W.
Lebeau. XX #2 Dec '90: 14-23

The Cantus Firmus of Arnold Schoenberg's "Kol Nidre". S. Weiss.
IX #2 Je ' 79: 3-9

The Case of the Lost Amen: Victim of an Erroneous Custom.
H. Kieval. XIX #1 J1'89: 72-76

A Century of Idelsohn. B. Cohon. XII #1 Jl '82: 24-28

The Challenge of Synagogue Music: A Personal Statement.
E.B. Gertel. VI #2 Oct '75: 6-19

Changing Concepts of Hazzanut (1949). A. Katchko. IV # 1-2 Ap '72: I 3- 19

Chasidism in Jazz. J. Katz. II#4 Ap '70: 28-33

A Collector's Random Notes on the Bibliography of Jewish Music.
E. Mandel. I #2 Sep '67: 28-38

Commissioning Contemporary Composers to Write for the Synagogue:
The Historical Contribution of Hazzan David Putterman.
S. Pessaroff. VII #4,Oct '77: 7-14

The Commissioning Process. M. Gold. XVI #1 Je '86: 43-55

The Concept of Mode in European Synagogue Chant: An Analysis of the Adoshem Malakh Shtejger. H. Avenary. VII #1 Nov '76: 45-47

The Concept of Musical Tradition in the Synagogue.
E. Werner. I#2 Sep'67: 9-17

Congregational Singing. D.J. Putterman. I#4 Sep '68: 23-26

Contemporary Synagogue Music in America.
H. Fromm. II #3 Nov '69: 3- 15

The Contributions of Sholom Kalib. R. Neumann. VII #2 F '77: 43-46

Convention Proceedings: Honors convocation of The Jewish Theological Seminary of America; Report of Executive Vice President, Samuel Rosenbaum; Address by the President of the Rabbinical Assembly, Alexander Shapiro; Some Thoughts on Hebrew Diction. P. Spiro. XV #1 Je '85.75- I 14

Copyright: Protection for Intellectual Creativity.
N.H. Warembud. VII #4 Oct '77: 3 1-34

Creating Synagogue Music for America (1961).
A.W. Binder and others. IV #1-2 Ap '72: 69-80

The Cultural Leadership Role of the Cantor, I Heskes. III #3 Aug '7 I : 13- 16

David Kusevitsky (1911 - 1985): A Brief Retrospective.
S. Rosenbaum. XV #2 Dec '85: 3-S

The Days of Awe: A Trilogy. H. Berlinski. II#4 Ap '70: 3- 18

"Der Rebe Elimeylekh" — A Case of Pre-adaptation or Metempsychosis.
C. Heller. XVI #2 Dec '86: 47-5 1

The Development of the Office of Hazzan Through the Talmudic Period.
H.I. Sky. VIII#4 Dec '78: 3-32

Disputed Phrasing in the Siddur. A. Mishcon. II#l F '69: 1 l-44

A Duty of Preservation and Continuity. I. Heskes. XIII #2 Jan '84: 45-52

The Earliest Notation of a Sabbath Table Song (ca 1508- 15 18).
I. Adler. XVI #2 Dec ' 86: 17-37

Echoes of History in the Siddur. H. Kieval. XXIII #l-2 Jl/Dec '93: 6-20

The Emerging Image of the Conservative Cantor.
M. Wohlberg. VII #3 Je '77: 17-20

Epitaph for Jewish Music? S. Rosenbaum. I #4 Sep '68: 30-41

Eulogy for Hazzan Yehudah Mandel.
D. Katchen. XXIII #l-2 Jl /Dec '93: 62-63

Eulogy for **Hazzan** Yehudah Mandel.
D. Tilman. XXIII #l-2 Je/Dec '93: 60-61

Evening Bar'chu for Shalosh Regalim: Will The Real Nusach Please Stand Up'?
B. Mayer. XXII #I -2 Jl /Dec '92: 62-75

The Evolution of the Aleynu: 1I7 1 to The Present,
G.P. Karp. XII #l JI '82: 3-23

Fading Footprints. M. Wohlberg. VI #4 JI '76: 21-26

A Festival of Jewish Music in Los Angeles.
R. Strassburg. XIII #1 Je ' 83: 7-8

First Music Copyright - 1623. V #2 Je '74: 13- 14

A Forum on Synagogue Music (1963).
H. Berlinski and others. IV #1 -2 Ap '72: 81-98

From the Introduction to "Kol Israel."
M. Levinson. I #1 F '67: 27-35; and I #2 Sep '67: 39-45

From Our Readers: Comments by Rabbi Jack Reimer; Services Are For Everyone, Not Only the Leaders. Also, Services Are Not Meant To Be "Restful ." I #3 Ja '68: 55

From Our Readers: Letter by David Gooding, Director of Music at The Temple in Cleveland, Ohio. II #2 Aug '69: 55

From Our Readers: Letter by Abraham N. Oler, Rabbi of Temple Beth Tefilah in East Hartford, Connecticut and Reply by Hazzan Levine of Temple Israel of Wynnefield in Philadelphia, Pennsylvania. II #3 Nov '69: 46-47

From Our Readers: Exchange of Letters Between Professors Weisser and Wohlberg. VI #2 Oct '75: 61-64

From Our Readers: Letter by Max Wohlberg. VI #3 Mr ' 76: 63

From Our Readers: Letter by William Belskin Ginsburg to Professor Weisser; Exchange of Letters Between Richard Neumann and Sholom Kalib. VII #1 Nov '76: 58-62

From Our Readers: Letter by Max Wohlberg. VII #4 Oct ' 77: 63

Genealogies of Two Wandering Hebrew Melodies.
E. Werner. XI #2 Dec '81: 12-31

Gershon Ephros, 1890- 1978: A. Remembrance at His Centenary.
M. Wohlberg. XIX #2 Ji '89: 23-33

Gershon Sirota: An Appreciation. I. Fater. II #3 Nov '69: 16-21

Gleanings From "Di Hazzonim Velt".
S. Rosenbaum. X#1 Jl '80: 37-44

Greetings to Max Wohlberg.
H. Weisgall and A. Weisser. VII #3 Je '77: 36

A Guide to Music Resources in Israel. Y. Zucker. XIX #1 Jl '89: 56-63

Haftarah for the Off-Key Singer. L. Hochberg. IX #I Mr '79: 3- 12

"Haggadah": A Search for Freedom. P. Spiro. VI #3 Mr '76: 3- 11

Harmonizing Chart Melodies. M. Isaacson. XIV #1 Je '84: 42-45

Hasidic Music and Modzitz: A Short Overview.
V. Pastemak. XVIII #2 Dec '88: 9- 15

Hashirim Asher Lish'lomo:
Preface H. Weisgall, 47-48; Barekhu, 52-56. I #1 F '67: 46-56

Hashirim Asher Lish'lomo of Salomone Rossi.
H. Fromm. V #2 Je '74: 3- 12

Havdalah - a Sabbath Pageant of Farewell.
P. Spiro. VIII #1 Ja '78: 6 11

The Hazzanic Recitative: A Unique Contribution to Our Music Heritage. G. Ephros. VI #3 Mr '76: 23-28

Hazzanim and Hazzanut. P. Jassinowsky. VI #1 Ap '75: 12-42

A 1924 Hazzanim Jubilee. S. Rosenbaum. XIII #2 Ja ' 84: 3-7

The Hazzan - As Seen From A Seat in the Congregation. S. Rosenbaum.
XXIII #1-2 Jl /Dec '93: 43-54

The Hazzan as Spokesman of the Congregation.
M. Wohlberg. XV #2 Dec '90: 28-32

Hazzan Leib Glantz: On His 20th Yahrzeit.
A. Zimmerman. XIV #1 Je ' 84: 7-8

Hazzan Max Wohlberg: Servant of the Community.
S. Frost. VII #3 Je '77: 38

Hazzanut in Iran. L.D. Loeb. I #3 Ja '68: 3-6

Hazzanut for a Royal Occasion. C. Heller. Xl #1 Je 85: 59-74

Hazzanut in Transition. M. Wohlberg. VII #3 Je '77: 5-16

Heinrich Schalit (18861976). H. Fromm. VI #4 Jl '76: 3-8

Helvetia - Israel - American: Identity in Bloch's Life and Music. A. Knapp. XIX #2 Dec'89: 5-16

Hesped 1992. S. Mendelson. XXIII #1 -2 Jl /Dec '93: 55-59

High Holy Day Melodies in the Portuguese Synagogue of Amsterdam. M.R. Kantor. X #1 Jl '80: 45-62

High Holy Day Melodies in the Spanish and Portuguese Synagogues of London. M.R. Kantor. X#2 Dec '80: 12-44

Historical Ethnomusicology: Reconstructing Falasha Liturgical History. K.K. Shelemay. XIII #2 Ja '84: 8-34

The History of the Musical Modes of the Ashenazick Synagogue and Their Usage. M. Wohlberg. IV #l-2 Ap '72: 46-61

'The Hush of Midnight": An American S'lichot Service: An Analysis. A. Saltzman. XVII #1 Jl '87: 29-41

If I Forget Thee. M. Wohlberg. XVIII #2 Dec ' 88: 4-8

The Importance of Rossi in the Musical Life of the Mantuan Court. D. Chazanoff. III #2 F '7 1: 20-23

Improving Experiences With the Volunteer Synagogue Choir. E. Rosner. XXI #2 Dec '91: 13-24

The Incongruities of the Translations in the English Bibles of the Hebrew Musical Terms in the Tanach. A. Sendry. III #4 Dec '7 1: 8- 14

The Influence of Jewish Music and Thought in Certain Works of Leonard Bernstein, A. Lubin. III #2 F '7 1: 3- 14

The Influence of Musical Illustrations in Certain Works of Leonard Bernstein. A. Lubin. III #3 Aug '71: 17-22

The Influence of German-Jewish Composers on the American Synagogue. H. Fromm. VII #4 Ckt '77: 15-30

The Influence of Salomone Rossi's Music: Part I.
D. Chazanoff. VII #4 Oct '77: 3-6

The Influence of Salomone Rossi's Music: Part II.
D. Chazanoff. IX#l Mr '79: 26-32

The Influence of Salomone Rossi's Music: Part III.
D. Chazanoff. IX #3 Nov '79: 3- 13

The Influence of Salomone Rossi's Music: Part IV.
D. Chazanoff. X #2 Dec '80: 54-80

In Memoriam: A. W. Binder. S. Meisels. I#1 F '67: 26

In Memory of Jan Peerce, Samuel Rosenbaum; His Last Concert, Jerome Kopmar; A Personal Tribute, M.J. Silverman. XIV #2 Dec '84: 18-28

In The Mail: Robert Strassburg at 70. XV #2 Dec '85: 73-78

An Interpretation of the Sabbath Eve Liturgy.
L. Liebreich. IV #l-2 Ap '72: 20-30

Israel Goldfarb's "Shalom Alechem". P. Spiro. XVI #2 Dec. '86: 38-46

The Jewish Choral Tradition: Antiquity. L. Horowitz. IX#l Mr'79: 19-25

A Jewish Mass or a Catholic Mitzvah'? J. Gottlieb. III #4 Dec '7 1: 3-7

Jewish Music as a Bridge of Understanding.
I.P. Goldberg. IV #3 Dec '72: 22-29

Jewish Music Versus Jewish Worship. J.R. Jacobson. VII #2 F '77: 47-50

The "Jewish" Works of Ernest Bloch. D.Z. Kushner. XIV #1 Je ' 84: 28-41

Joseph Achron on His 100th Birthday. P. Moddel. XVI #1 Je '86: S-20

Joseph Fisher: Master Printer and Great Hazzan.
A. Zimmerman. XVII #l Jl '87: 42-45

Joshua Samuel Weisser. P. Kavon. I #3 Ja '68: 16-42

Journals for Cantorial Music. A. Zimmerman. XX #2 Dec '90: 33-35

A Judeo-Spanish Romancero. I.J. Katz II #1 F '69: 45-59

The Kabbalat Shabbat Psalms: New Translations and Commentary. E.B. Gertel. XI #2 Dec '81: 3-11

Kingsley: A New Sound in the Synagogue. S. Meisels. II #3 Nov '69: 25-30

Kol Nidre: The Word in Absolute Music. A.S. Hyams. V #2 Je 74: 21-26

Kol Sason: A Complete Wedding Service (Review). W.H. Brown. XVIII #l Jl '88: 32

A Landmark Case. I #2 Sep '67: 18-27

A Landmark Case: Silverman vs Commissioner of Internal Revenue. V #l Oct 73: 20-27

L'chah Dodi: A New Translation and Commentary. E.B. Gertel. X #2 Dec '80: 81-87

Lazar Weiner: Rebel With A Cause. S. Rosenbaum. XII #1 Je '82: 46-48

Lazar Weiner: A Tribute. A. Weisser. I #3 Ja '68: 43-45

The Legacy of Music Through the Ages. E. Gerson-Kiwi. I #1 F '67: 3-25

Leitmotifs in the Sephardic High Holy Day Liturgy. M.R. Kanter. XXI #2 Dec '9 1: 33-52

A Letter From Lithuania. J. Barry. XXIII #l-2 Jl /Dec '93: 33-35

Letter from Israel. D. Bagley. III #l Sep '70: 9- 10

A Look Back. S. Rosenbaum. XIII #l Je '83: 3-6

Major Conceptions and Minor Deceptions. M. Wohlberg. XVI #2 Dec '86: 8- 16

Making Midrash Out of Music: A Study of Katchko's Ki K'shimkha. S. Gelfand. XIV #2 Dec '89: 17-27

Max Wohlberg: A Biographical Sketch and Preliminary Bibliography.
J. Price. VII #3 Je '77: 21-27

Max Wohlberg: A Brother's Tribute. H.L. Wohlberg. VU #3 Je '77: 37

Max Wohlberg: A Personal Memoir. M. Leifman. VII #3 Je '77: 33-34

Max Wohlberg: A Rabbi's Cantor. T. Steinberg. VI 1 #3 Je '77: 31

Max Wohlberg: A Son's Appreciation. J.A. Wohlberg. VII #3 Je '77: 28-30

Max Wohlberg: Affectionate Reminiscences.
M. Leifman. XXII #l-2 Jl/Dec '92: 9-23

Minhag Ashkenaz: A Millennium in Song. A. Lubin. VIII #4 Dec '78: 33-39

Miriam Weissbach and Her Melodies for Tehillim.
L.S. Weissbach. XXIII #l-2 Jl /Dec '93:2 1-24

Missinai-Melodies in the Modal Chant of Abba Yosef Weisgal.
J.A. Levine. XI#l Jl '8 1: 3-25

Mitzvah and Beauty. G.D. Cohen. VII #3 Je '77: 43-45

Moses J. Silverman (1914- 1986): A Brief Retrospective.
S. Rosenbaum. XVI #l Je '86: 3-4

Motivators and Motivation in Jewish Music. M. Shanok. V #3 Dec '74: 3-5

Music for a Centennial. M. Fargo. V #2 Je '74: 15-20

Music For Jewish Liturgy: Art For Whose Sake?
L. Bodoff. XVII #l Jl '87: 17-24

Music For the Synagogue.
M. Castelnouvo-Tedesco. V #3 Dec '74: 9- 15

Music in the American Synagogue. S. Adler III #4 Dec '7 1: 1 S-2 1

Music in the American Synagogue. II. S. H. Adler. IV #3 Dec '72: 3- 13

The Music of Falashas. R. Solomon. XVIII #1 Jl '88: 9- 10

Music in the Synagogue: A Composer's Viewpoint.
P. Nagy-Farkas. VI #3 Mr '76: 12- 15

Music in Terezin. J. Karas. V #1 Oct '73: 7-19

Music and Musicians in the Works of Sholom Aleichem.
M. Wohlberg. VI #1 Ap '75: 43

Music Notes: Notice of the Annual Braemer Competition. III #3 Aug '7 1: 56

Music and Prayer in Reform Worship. S. Richards. IX #2 Je '79: 20-25

Music and Prophecy. D. Weintraub. XVI #1 Je '86: 30-36

Music Review: Anthology of Hassidic Music.
V. Pastemak. XVI #2 Dec '86: 63-66

Music Review: Ashira Lashem B'chayai (Testament of Song),
ed. by C. Heller. XX #2 Dec '90: 39-41

Music Review: Biti, M. Isaacson; Eilu D'varim, B. Steinberg;
Encore Duets for Tenor and Baritone. C. Heller. XIV #1 Je '84: 62-63

Music Review: Family Shabbat Services and Melodies Featuring
Abraham Lubin. XIII #1 Je ' 83: 29-30

Music Review: The Lady of the Lake; Angel Levine.
E. Sigmeister. XV #2 Dec ' 85: 7 l-72

Music Review: A Song in Every Psalm, L. Bodoff; Mogen Ovos and
V'shomru, H.N. Tushman;
Jewish Theatre Songs, S. Klaff. XVII #1 Jl '87: 52-56

Music Review: Synagogue Music by Paul Kowarsky, J. Kopmar; Shirat Libi
by Jerome Kopmar. A. Lubin. XXIII #l-2 Jl /Dec '93: 66-68

Music Section: Alte Salomonische Gesange, Four High Holiday Pieces
Arranged. A. Melicher. II #2 Aug '69: 44-52

Music Section: Amanut Hachazanut (Shaharit For Shabbat).
A.B. Bimbaum. III #3 Aug '71: 23-55

Music Section: Choral Classics; Nowakowsky Fragments.
XIII #1 Je '83: 3476

Music Section: Compositions From the Repertoire of Hazzan Gershon Saposhnik. VII #4 Oct '77: 35-62

Music Section: "Die Schonsten Lieder der Ostjuden".
VIII #4 Dec '78: 42-66

Music Section: Excerpts from Ashira Lashem B'chayai (Testament of Song) ed. by C. Heller; Mimkomcho, M. Taube; Esa Einai, A.M. Himelstein, arr. R. Smith. XX #2 Dec '90: 42-56

Music Section: Excerpts from Lieder-Zamelbuch farder Yiddisher Shul un Familieh. IV #3 Dec '72: 37-62

Music Section: Five Psalms, M. Weissbach; Shiru Shir Chadash - Hallel Contest Winners - Pitchu Li, E. Berkovits; Adonai Z'charanu, S. Gerwirtz; Hal'lu Et Adonai, Hodu, Y. Zucker; Amar Rabbi Elazar, C. Heller; Psalm 93, D. Katz; Haneirot Halalu, D. Katz. XXIII #1-2 JI /Dec '93: 73-90

Music Section: A Fragment From the Musical Repertoire of the Eighteenth Century Amsterdam Jewish Portuguese Community. Il #3 Nov '69: 36-44

Music Section: From Rinat Hahechal: Ona B'choach, Hashkivenu, Z. Talman; Sefer Ran'nu Tzadikim. M. Lieberman. XIII #2 Ja '84: 53-87

Music Section: From the Children's Song Collection of J. Engel.
V #1 Oct '73: 32-72

Music Section: VI # 1 Ap '75: 50-60

Music Section: 33 Israelitische Synagogengesange fur den Tagesgottesdienst, B'Zalel ben lzchok Eisig Brun, II #4 Ap '70: 34-76

Music Section: Ki K'shimkha, A. Katchko; Hashkiveinu, J. Koussevitsky/D. Lefkowitz; Mikolot Mayim Rabim, J. Lefkowitz, arr. J. Golden.
XIX #2 Dec'89: 40-46

Music Section: Kiddush, L. Lewandowski; V'shomru, H.C. Adler; Zocharti Loch, E. Kirschner. III #1 Sep '70: 29-32

Music Section: Lider Zamelbukh, M. Shalit. XII #2 Dec '82: 53-97

Music Section: Malchioth, Zichronoth, W'shoforoth.
H. Fischer. XI #2 Dec '81: 41-59

Music Section: Malkhuyot, Zichronot, Shofarot, B. Brun.
IV #4 My '73: 28-54

Music Section: Malchuyot, Zichronot, Shofrot, P. Ulanowsky; Organ Prelude for Yamim Noraim. J. Beimel. XVIII #l Jl '88: 33-56

Music Section: Mechalkel Chajim, E. Kirschner; Mi Chomocho, E. Kirschner. I #2 Sep'67: 51-52

Music Section: Memorial Service, Three Psalms for Male Voices.
S. Sulzer. III #2 F '7 1: 24-30

Music Section: Mi Shebeirach by M. Wohlberg, arr. J. Ness; Hashkiveinu, B. Tarsi; Amar Rabi Yosei by M. Wohlberg, arr. D. Katz.
XXII #l-2Jl/Dee'92:97-115

Music Section: A New Nusach for the Shalosh Regalim.
J. Kessler. XXI #l Jl '9 1: 60-68

Music Section: Poet'n Zingen, Poets Sing; A Portfolio of Four Songs by Yiddish Poets arranged by Lazar Weiner. XII #l Je '82: 49-7 1

Music Section: R'tze, I. Schlosberg; Bo'i Wesholom, D. Eisenstadt; Yismach Moshe, A.M. Bernstein. VI #2 Oct '75: 5 l-60

Music Section: Selected Songs, M. Milner, Intro.
A. Weisser. VI#4 Jl '76: 49-57

Music Section: Selected Tunes From the Portuguese Jews Congregation of Amsterdam. VI #3 Mr '76: 37-62

Music Section: S'rniroth L'el Chaj Synagogenesange,
M.G. Lowenstamm. III #4 Dec '7 1: 3 l-59

Music Section: Synagogengesange, A Volume of Five Compositions,
A. Nadel, For Hazzan and Choir on Sabbath Eve. I #4 Sep '68: 53-67

Music Section: Torah Service From "Schirah Chadashah,"
H.C. Adler. VIII #1 Ja '78: 34-48

Music Section: Tov L'hodos, A. Berger; Cantorial Duet: Av Harachamim, Brody/Salkov; A Gentle Musaf for Shabbat
C. Morris. XVII #I Jl '87: 57-74

Music Section: Tsur Hayeinu, P. Kowarsky, arr. C. Heller.
XIX#l Jl '89: 114-124

Music Section: Two Recitatives by J. Rapoport arr. C. Heller: B'rich Sh'mei, Anenu. XVIII #2 Dec '88: 42-52

Music Section: Two Songs of Solomon Sulzer, Die Briefe, An Sie; Psalm 30, A New Setting for Choir and Organ of Selected Verse.
L. Rothfarb. XV #2 Dec '85: 47-70

The Musical Basis of Nusach Hatefillah (1952).
L. Glantz. IV #2 Ap '72: 31-45

Musical Bridge Between Israel and Los Angeles.
R. Strassburg. XVIII#l Jl '88: 29-31

The Musical Legacy Of Hazzan Gershon Ephros.
P. Spiro. IX#2 Je'79: 10-19

Musical Life and Traditions of the Portuguese Jewish Community of Amsterdam in the 18th Century. I. Adler. V #3 Dec '74: 3 l-59

The Need for a New History of Jewish Music: A Preliminary Study.
A. Weisser. II #2 Aug '69: 3- 14

New Areas in Nusach: A Serial Approach to **Hazzanut.**
J.A. Kessler. V #l Oct '73: 3-6

A New Jewish Opera: "Miriam and The Angel of Death".
B.W. Belfer. XIV #l Je '84: 3-6

A New Look at Music in Jewish Education.
J.K. Eisenstadt. III #l Sep '70: 3-8

A New Work Recorded: Psalms of Israel: A Hallel Oratorio, I. Miron. P. Spiro. V #2 Je ' 74: 49-50

The Nigun of Jewish History. Y. Burg. XIX #l Jl '89: 64-7 1

Pirkei Hazzanut (1954- 1962). M. Wohlberg. XVII #1 Jl '87: 47-S 1

Pirkei Hazzanut: Variations in Synagogue Music.
M. Wohlberg. I #2 Sep '67: 4648

Pirkei Hazzanut: Personal Experiences; the Arrival of His Piano,
His Change in Position from Choir Member to Hazzan for Rosh Hashanah.
M. Wohlberg. I #3 Ja '68: 49-52

A Practical Proposal to Upgrade the Level of Taste in the Music in the Synagogue. A.M. Rothstein. X #2 Dec ' 80: 3- 11

Prayer: A Lost Art, S. Rosenbaum. I #2 Sep '67: 3-8

The Prayers of David . . . Are Ended. M. Wohlberg. X #1 Jl '80: 3-9

Preservation and Change in the Musical Tradition of the Karaite Jews in Israel and in the United States. J. Hirshberg. XVI #1 Je '86: 2 1-29

Proceedings: The Cantorate Faces the Challenge of Our Times; A One-Day Seminar Sponsored by the Cantors Assembly and the American Conference Of Cantors, Wednesday, Dec. 26,1984 at Hebrew Union College-Jewish Instituteof Religion, New York. XIV #2 Dec ' 84: 29-66

A Psalm of Celebration To Leo Rosen bluth at 80.
A. Mannerheim. XV #2 Dec '85: 17- 18

Psalmody. J.A. Levine. XII #2 Dec '82: 3442

A Quarter Century of Synagogue Music in America.
C. Davidson.II#l F'69: 3-10

Recollections of Early Years of the Cantors Assembly West Coast Region, 1947- 1956. J. Blackman. XXI #2 Dec '9 I : 53-57

Recollections and Reflections. M. Wohlberg. XXII # 1-2 Jl /Dec '92: 5-8

Record Review: Cantor Charles Bloch. A. Mizrahi. XI #2 Dec '8 1: 63-64

Record Review: The Days of Awe, S. Kalib. J.A. Levine. VII #2 F '77: 5 I

Record Review: "From Strength to Strength". XIV #2 Dec '84: 67

Record Review: Jewish Yemenite Songs from the Diwan, Sephardi Songs from the Balkans. XV #l Je'85: 115-118

Record Review: Lazar Weiner Songs. M. Kula II #3 Nov '69: 45

Record Review: Music From Anshe Emet Synagogue.
M. Shames. VI#l Ap '75: 50-61

Record Review: The Russian Jewish Composers, Vo. I & II.
XI#l Jl '81: 79-80

Record Review: Shiron Hadash, Gershon Ephros; Across the Generations. XIII #1 Je '83: 3033

Record Review: "Synagogal Art Music of the 17th- 18th Centuries".
XIV#l Je '84: 60-61

Recording Review: Family Shabbat and Festival Medley, S. Friedman; Various Recordings, S. Gerwitz. XXIII #l-2 Jl /Dec '93: 69-72.

Records in the Jewish School: A Lesson and Approach.
I. Goldberg. VII #1 Nov ' 76: 35-43

Reflections and Reminiscences. S. Meisels. XVIII #2 Dec ' 88: 16-30

The Rejuvenation of the Weekday Modes.
P. Spiro. XI#l Jl '81: 26-50

The Religious Element in Schoenberg's Work.
K.H. Womer. X#l Jl'80: IO-19

Remembering the Departed: Biographical Sketches of Cantors Assembly Members, S. Mendelson and S. Rosenbaum. XXI #l Jl '9 1: 40-5 1

Renew the Old, Sanctify the New: Notes From My Tenth Trip to Israel.
M. Wohlberg. XIV #2 Dec ' 84: 3-9

Report of the Executive Vice President, Samuel Rosenbaum.
XXIII #l-2Jl/Dec '93:43-54

A Report on the History of the American Cantorate Project.
M. Slobin. XVI #2 Dec '86: 4-7

Report on a Trip to Moscow. M. Gerber. XV #2 Dec '85: 19-27

Reprise: The Kol Nidre Tune. A.Z. Idelsohn. III #1 Sep '70: 33-49

Reprise: Song and Singers of the Synagogue in the 18th Century. A.Z. Idelsohn. III #2 F ' 7 1: 43-70

Reprise: What is "Optimal" for the Human Voice. L.A.Kalben. III#2F'71: 31-42

Research On Voice Productions From Diverse Traditions: An Appeal to Hazzanim. H.B. Rothman. XXI#2Dec '91: 5-12

Results of a Commissioning Project. P. Spiro. II #3 Nov '69: 3 l-35

A Review and Analysis of the First Book of Canzonettes for Three Voices by Salomone Rossi, Ebreo. D. Chazanoff . XV #l Je '85: 3-58

Review of New Music: Adonoy Moloch, L. Weiner; Silent Devotion and May The Words, W. Brenner; Forget Thy Affliction, H. Berlin&i; Hava N'halela, T. Jochsberger; Melodies of Israel, T. Jochsberger, Yiddishe Dichter in Gesang, ed. M. Yardeini; Preliminary Service for Sabbaths and Festivals, P. Spiro. C. Davidson. I #2 Sep '67: 49-50

Review of New Music: Avot, Zachreynu Lachaymin, S. Adler; Kaddish for S'lichot, M. Isaacson; Uvachodesh hash'vii, S. Friedman; Entreat Me Not To Leave Thee, L. Avery; Songs of Praise, M. Gold. XI #l Jl '8 1: 74-78

Review of New Music: B'kol Zimra, T.H. Jochsberger; Six Short Hebrew Anthems, H. Fromm; Shirat Atideinu, A. Yolkoff; Hashkivenu, M. Goldman; Agada, H. Coppersmith; Tot-at Emet, Arranged H. Coppersmith. C. Davidson. I#1 F'67: 60-61

Review of New Music: Cradle of Fire, M. Isaacson, Shaarei Shirah. UAHC. XVIII #2 Dec'88: 38-41

Review of New Music: David Finko's "Hear, 0 Israel". B. Kazansky. XIX #l Ji '89: 104-l 13

Review of New Music: Hallel V'zimrah, G. Ephros. M.J. Silverman. II#2 Aug '69: 53-54

Review of New Music: Hebrew Songs for All Seasons, S.C.Searles; Two High Holiday Settings, S. Hodkinson; Hashirim Asher L'Yehudah, L. Rosenbluth; Psalm 23, M. Isaacson. IX#4 Mr '80: 39-44

Review of New Music: Heichal Han'ghina V'hatfilah, T. Greenberg; Neginot Todros, T. Greenberg. R. Neuman. VI #4Ji '76: 27-48

Review of New Music: Hinay Ma Tov, G. Kingsley; V'shamru, S.A. Sargon; Silent Devotion From Shiru 1' Adonai Shir Chadash, G. Kingsley; Hanadneda, words G. Nahshon, music A. Rigai; Ahavot Olam, E.J. Baker; The Lord Is My Shepherd, G. Kingsley; Acquainted With The Night, R. Frost. M. Isaacson. VI #3 Mr '76: 3435

Review of New Music: "Kabbolas Shabbos". H. Klein. VIII #4 Dec '78: 67

Review of New Music: Ki Lekach Tov, S. Richards, Heritage of Music: The Music of the Jewish People, J.K. Eisenstein; 1'David Mizmor, C. Davidson. V #1 Oct '73: 28-3 1

Review of New Music: L'chu N'ran'noh, B. Siegel. M. Kula. II #2 Aug '69: 55

Review of New Music: The Last Judgment, S. Rosenbaum and L. Weiner; The Lord is My Strength, B. Penn; Elegy for Organ, H. Berlinski; Cause Us 0 Lord Our God, A. Rozin; Westrode Through the Waves, J. Chajes; Aria of Lapidoth, J. Chajes. C. Davidson. I #3 Ja '68: 53

Review of New Music: L'cha Anu Shira, B. Steinberg; Zecher L'maaseh, L. Weiner; Memorial Cantata, H. Fromm. J. Gottlieb. V #2 Je '74: 43-48

Review of New Music: New Year's Service for Young People, J. Gottlieb; Psalms of Woe & Joy, R. Starer. X #2 Dec '80: 88

Review of New Music: Psalm 139, W. Benson; Blessed is The Match, L. Avery; Hebrew Songs for The Beginning Beginners, R. Norman; Jewish Easy Piano Pieces, M. Kessler; Avadim Hayinu, S. Richards; In Days of Awe, M. Goldman; Yism'chu, M. Cohen; You Shall Love The Lord Your God, M. Horvi t; Kaddish, M.D. Levy; Psalm 12 1, A. Aloni. XII #1 Je '82: 72-75

Review of New Music: Psalm XXX, H. Berlinski; Psalm 137, S. Richards; Sabbath Eve Service, R. Starer; The Hush of Midnight, C. Davidson; Hegyon Libi, Sabbath Eve Service, M. Isaacson; Five Opening Anthems, H. Fromm; Shabbat Nusach S'fard, E. Rosenberg; Meditation For Organ, A. Howit. III#4Dec'71:60-63

Review of New Music: Sabbath Eve Service, J. Druchman. M. Isaacson. V#3Dec'74:60-62

Review of New Music: Shir L'yom Hashabos, Weiner; Preserve Me, 0 God, Berger; Noches, Noches, Cuando El Rey Nimrod, Scalericade Oro Los Bilbilicos, Neumann; Kol Sason, Isaacson; Three Biblical Songs, Isaiah, Ezekiel, Ruth, Weiner; In Memoriam, Berlinski. B. Steinberg. IV#4 My '73: 23-27

Review of New Music: Shirat Miriam L'Shabbat, M. Gideon; Anim Zemirot, S. Sargon; B'ni, M. Isaacson; Music for a Mourners Service, M. Helfman; All the World, H. Fromm; Eli Tziyon, H. Fromm; Areshet Sefatenu, S. Richard; B'yom Din, H. Fromm. IX #3 '79: 87

Review of New Music: Shirei Rozumni, reed W. Lipton. Y. Mandel. III #3 Aug '7 1: 56

Review of New Music: The Song of Esther, I. Miron and A. Soltes; Four Compositions, F. Piket; S'lichot Service, L. Glantz; Yizkor, S. Secunda and S. Rosenbaum; Ani Chavatselet Hasharon, S. Bugatch; Hark My Beloved, E.J. Barkan; Grant Us Peace, M. Helfman; Six Yiddish Art Songs, L. Weiner; By The Rivers of Babylon, E. M. Goldman; Psalm 98, M. Kessler; Friday Evening Service, R. Starer. I #4 Sep '68: 42-52

Review of New Music: Songs of the Chassidim, V. Pasternak; Hallel and the Three Festivals, L. Glantz; Miqra'ey Musica, S. Hofman; The Key of See, H. Fromm; Edge of Freedom, R. and D. Smolover; And None Shall Make Them Afraid, I. Miron; I Have a Dream, E. Siegmeister and E. Mablcy; Kochve Voker, M. Wohlberg; El Hay'ladim b'Yisrae1, A. Salkov. J. Gottlieb. II #1 F '69: 59-62

Review of New Music: Traditional Sabbath Songs for the Home. N. Levin and V. Pastemak. XI #2 Dec '8 1: 60-62

Review of New Music: Three Sayings of Hillel, S. Richards. M. Shames. VIII #l Ja '78: 32-33

Review of New Music: Twelve Songs, L. Weiner; Ladino Songs, R. Neumann; Maariv: Evening Devotion, H. Fromm. IX#l Mr '79: 37-5 1

Review of New Music: Yo M'enamori: D'un Aire, R. Neumann; Una Matica DeRuda, R. Neumann; Yismechu, S. Sargon; Chatsi Kaddish, S. Adler; 0 Mighty Hand, M. Goldman, Lecha Dodi, M. Goldman; Sonata for Piano, H. Fromm; Set Me As A Seal, J.M. Berman; Ha-am Haholchim Bachoshech, L.V. Klass. IX #2 Je '79: 42-45

Review of New Records: Out of Silence; A Singing of Angels. C. Davidson. II #l F '69: 62-63

Review of Performances: Hazzan Louis Danto in Recital. S. Kalib. X #2 Dec. '80: 92-93

Review Section: Evening, Mom & Noon: The Sacred Music of Jack Gottlieb; Shaarei Shabbat/Musical Mazel Tov; Nishmat Adam. XXII#l-2Jl/Dec '92: 91-96

Review Section: The Golden Age of Cantors: Masterpieces of the Synagogue, R. Scherr; Yamim Noraim, Volumes I & II. M. Simon. XXI #2 Dec'91:58-62

Review Section: Shir Hadash. R.S. Scherr. XVI #1 Jl '91: 50-59

The Road Ahead. S. Rosenbaum. XXI #l Jl '91: 28-39

The Right Kind of Prayers. S. Chiel. VII #3 Je '77: 39-42

"Rock"ing the Temple. D.J. Putter-man. II #3 Nov '69: 22-24

Rosh Hashanah 1966. S.M. Porticha and M.J. Silverman. I#1 F'67: 36-40

Rossi, Monteverdi and Rubens: An Unlikely Triumvirate of Baroque Beginnings. D. Chazanoff. XV #2 Dec '85: 6- 10

The Sabbath Eve Amidah: A New Translation and Commentary. E. B. Gertel. X#l Jl '80: 2036

Salomone Rossi and Claudio Monteverdi. D. Chazanoff. IV#3 Dec '72: 30-34

Salomone Rossi, Ebreo. D. Chazanoff. III #l Sep '70: 24-28

Salomone Rossi and His Company of Musicians.
D. Chazanoff. V #2 Je '74: 27-34

Salomone Rossi's "Hashirim Asher Li'Shelomo."
D. Chazanoff. VI #3 Mr '76: 16-22

Salomone Sulzer, 1804- 1890. E. Mandell. I #4 Sep '68: 3- 13

Salomone Sulzer and the Seitenstettengasse Temple.
M. Wohlberg. II #4 Ap '70: 19-24

A Sampling of Max Wohlberg's Craftsmanship and Talent.
VII #3 Je '77: 4663

Mordecai Sandberg: His Compositions and His Ideas.
C. Heller. XIV # 1 Je ' 84: 9-27

Arnold Schoenberg's "Kol Nidre" and The Jewish Elements in His Music.
H.H. Stuckenschmidt. XI # 1 Jl '8 1: 5 l-57

A Second Landmark Case. I #3 Ja '68: 7- 15

A Self-Study in Jewish Liturgy: Introduction.
S. Rosenbaum. XX #2 Dec '90: 4-5

A Self-Study in Jewish Liturgy: Liturgy of the Rosh Hashanah Musaf Service.
H. Kieval. XX #2 Dec '90: 6-13

Shiru Lo: Aspects of Congregational Singing.
M. Wohlberg. XIII #2 Ja ' 84: 35-44

A S'lichot Happening. R. Strassburg. IX #l Mr ' 79: 17- 18

Some Classic Studies in Liturgy. H. Sky. III #3 Aug '7 1: 3- 12

Some Preliminary Notes For a Future History of Hazzanut in America.
W. Belskin Ginsburg. VII #2 F '77: 23-42

Some Preliminary Notes on a Study of the Jewish Choral Movement.
J. Jacobson. XVI ##2 Dec '86: 59-62

Some Reflections on the Design and Use of the Pipe Organ in the Synagogue. R. Swan. II #4 Ap '70: 25-27

Some Reflections on Two Genres of Berakhah.
S.P. Wachs. XXII #l-2 Jl /Dec '92: 33-52

Some Thoughts on the Hazzanic Recitative.
M. Wohlberg. IX #3 Nov '79: 82-86

Something Different: A Dozen New Ideas.
S. Rosenbaum. IX #3 Nov '79: 14-81

A Song for The Heart. D. Bagley. XVIII #2 Dec '88: 3 l-32

The Songs of the Beis Hamedresh. S. Rosenbaum. V #3 Dec '74: 22-30

The Sound of Singing in the Catskills. M. Yardeini. X #1 Jl '80: 63-65

The Spirit of Jewish Prayer. A.J. Heschel. XIX #l Jl '89: 77-103

Edward Stark: American Cantor - Composer At the Turn of the Century.
J.S. Zucker. XIII #l Je '83: 14-28

A Statistical Analysis of Bar/Bat Mitzvah Preparation.
K.B. Cohen. XIV #1 Je '84: 4659

The Structure of the Synagogue Prayer Chant.
B.J. Cohon. XI #I Jl '81: 58-73

The Subject of Jewish Music: A Review of Nulman's "Concise Encyclopedia of Jewish Music." M. Wohlberg. VI #2 Oct ' 75: 4450

Surviving Future Shock. S. Rosenbaum. IX #2 Je '79: 2640

Surviving Future Shock: Some Other Views. C. Davidson, D. Tilman,
M. Isaacson. IX #4 Mr '80: 9-31

Symbols of Faith in the Music of Leonard Bernstein.
J. Gottlieb. X #2 Dec '80: 45-53

Synagogue Chants of the Twelfth Century. I. Adler. III #l Sep '70: II-23

Synagogue Music is Dead. M. Isaacson. VI #2 Oct '75: 3-5

Synagogue Music in Eighteenth Century Amsterdam
R. Staum. IV #3 Dec '72: 14-20

The Synagogue Music of Ben Steinberg. M. Isaacson. IV #3 Dec '72: 35-36

Synagogue Music - Traditional and Modern (1948). C. Vinaver and Dr. K. List. IV#l-2 Ap '72: 4-12

The Synagogue Youth Choir. An Experience in Education.
J.B. Kopmar. VII #2 F '77: 16-22

Ta'amey Hamikra: A Clover Look.
J.R. Jacobson. XXII #1 -2 Jl /Dec '92: 76-90

A Talk With Lazar Weiner. K. Cohen. XII #1 Jc '82: 29-45

The Task of the Hazzan (1957). A.J. Heschel. IV #l-2 Ap '72: 62-68

The Tetragrammaton In Music. H. Fromm. VIII #1 Ja '78: 3-5

Theological Reflections on Music in Prayer.
E.B. Gertel. VIII #1 Nov '76: 2634

They Were Four..... A. Zimmerman. XI #2 Dec '81: 32-36

Todros the Cantor. M Miner. VI #1 Ap '75: 43-49

To Gershon Ephros: In Lieu of A Kaddish.
hl. Wohlberg. IX #I Mr '79: 33-33

To The Hazzan M. S. Fisher. IV #3 Dec '72: 2 I

Tonality and Motivic Interrelationships in the Performance - Practice of Nusach. B. Tarsi. XXI #1 Jl '91: 3-27

The Torah Reading Program at Congregation Adath Jeshurun.
C. Davidson. XII #2 Dec 'X2: 43-48

Toward The 21st Century: Creating the Future in Jewish Music.
M. Isaacson. XIX #2 Dec '89: 37-39

Trends in Contemporary Jewish Music. P. Gradenwitz. I #1 F '67: 41-45

Traditional Jewish Material in Schoenberg's "A Survivor From Warsaw". C. Heller. IX #4 Mr ' 80: 3-8

A Tribute to Hazzan Max Wohlberg. G. Ephros. VII #3 Je '77: 32

Two Sabbath Eve Prayers: New Translations and Commentary. E.B. Gertel. IX #4 Mr '80: 3238

Understanding the Role of the Hazzan. A. Lubin. IV #4 My '73: 3-8

A Unique Chapter in the History of the American Cantorate. M. Wohlberg. VII #l Nov '76: 3-25

Using Recordings Creatively in the Classroom. I. Goldberg. IV #4 My '73: 13-22

Varying Concepts of Ne'imah and Their Place in Liturgy M. Wohlberg. V #3 Dec '74: 16-2 1

Video Review: "Great Cantors of the Golden Age". XV #2 Dec '90: 36-38

Samuel Vigoda's "Legendary Voices:. M. Wohlberg. XII #2 Dec '82: 30-33

Weiner's Cantata on Bontche Schweig. I. Emiot. I #3 Ja '68: 46-48

A Welsh "Grace?" C. Polin. V #3 Dec '74: 6-8

Who Become Clergymen'? J. H. Bloom. XII #2 Dec '82: 3-29

Women As Cantors. J. Hauptman. XVII #1 Jl '87: 4-8

Woman as Messenger of the Congregation. B. Greenberg. XVII #1 Jl '87: 9- 16

The Wonder of the Psalms (1965). M. Samuel. IV #1 -2 Ap '72: 99- 106

Yalkut Zimrotai: Appraisal and Applause. P. Spiro. XIII #l Je ' 83: 9- 13

Yom Kippur, 1986. S. Robles. XVII #1 Jl ' 87: 46

Yehudah Mandel: Appointed on Recommendation of the Rogochover Gaon. A. Zimmerman. XIX #2 Dec '89: 34-36

Part 2: Authors

The Importance of Rossi in the Musical Life of the Mantuan Court. III #2 F '7 1: 20-23

The Influence of Salomone Rossi's Music: Part I. VII #4 Oct '77: 3-6

The Influence of Salomone Rossi's Music: Part II. ix #l Mr '79: 26-34

The Influence of Salomone Rossi's Music: Part III. IX #3 Nov '79: 3- 13

The Influence of Salomone Rossi's Music: Part IV. X #2 Dec '80: 54-80

A Review and Analysis of the First Book of Canzonettes for Three Voices by Salomone Rossi, Ebreo. XV #1 Je '85: 3-58

Rossi, Monteverdi, and Rubens: An Unlikely Triumvirate of Baroque Beginnings. XV #2 Dec '85: 6- 10

Salomone Rossi and Claudio Monteverdi. IV #3 Dec '72: 30-34

Salomone Rossi and His Company of Musicians. V #2 Je '74: 27-34

Salomone Rossi, Ebrio. III #l Sep '70: 24-28

Salomone Rossi's Hashirm Asher Li'Shelomo. VI #3 Mr '76: 16-22

CHIEL, Samuel

The Right Kind of Prayers. VII 13 Je '77: 39-42

CIARK, Guylene Tree

On the History and Technique of T'Kiat Shofar. XVIII #I JI '88: 5-8

COHEN, Gershon D.

Mitzvah and Beauty. VII #3 Je '77: 43-45

Review of New Music: The Song of Esther, Issacher Miron, Avrom Soltes; Four Compositions, Frederick Picket; S'lichot Service, Leib Glantz; Yiskor, Sholom Secunda, Samuel Rosenbaum; Ani Chavatselet Hasharon, Samuel Bugatch; Hark My Beloved, Emanuel J. Barkan; Grant Us Peace, Max Helfman; Six Yiddish Art Songs, Lazar Weiner; By the Rivers of Babylon, Edward M. Goldman; Psalm 98, Julius Chajes; Hear My Prayer, Minnetta Kessler; Friday Evening service, Robert Starer. I #4 Sep '68: 42-52

Review of New Music: Songs of the Chassidim, Velvel Pasternak; Hallel and the Three Festivals, Leib Glantz; Miqra'ey Musica, Shlomo Hofman; The Key of See, Herbert Fromm; Edge of Freedom, Ray and David Smolovcr; And None Shall Make Them Afraid, Issachar Miron; I Have a Dream. Elie Siegmeister and Edward Mabley; Kochvc Voker, Max Wohlberg; El Hay'ladim b'Yisrael, Abraham Salkov. II #1 F '69: 59-62

Review of New Records:
Out of Silence: A Singing of Angels II #l F '69: 62-63

Surviving Future Shock: Some Other Views. IX #4 Mr '80: 10-21

The Torah Reading Program at Congregation Adath Jeshurun. XII #2 Dec '82: 43-48

EICHAKER, Ronald
The 1984- 1985 American Jewish Composers Forum and Festival. XVI #2 Dec '86: 52-58

EISENSTEIN. Judith
A New Look at Music in Jewish Education. III #1 Sep '70: 3-8

EMIOT. Israel Weiner's Cantata on Bontche Scweig. I #3 Ja '68: 46-48

EPHROS, Gershon
The Hazzanic Recitative: A Unique Contribution To Our Music Heritage. VI #3 My '76: 23-28.

A Tribute to Hazzan Max Wohlberg. VII 13 JC '77: 32

Missinai-Melodies in the Modal Chant of Abba Yosef Weisgal. XI#l Jl '81: 3-25

Psalmody. XII #2 Dec '82: 34-42

Record Review: The Days of Awe, Sholom Kalib. VII #2 F '77: 51

LEVINSON, Morris

From the Introduction to 'Kol Israel. I #I F '67: 27-35; and I 12 Sep '67: 39-45

Personal Articles of Faith. I #4 Sep '68: 27-29

LEWIS, C. S.

On Church Music. VIII #l Ja '78: 27-31

LIEBREICH, Leon

An Interpretation of the Sabbath Eve Liturgy. IV #l-2 Ap '72: 20-30

LOEB, Laurence D.

Hazzanut in Iran. I #3 Ja '68: 3-6

LOMFORS, Ingrid

Abraham Baer on his 150th Birthday. XV #2 Dec '85: 1 l- 16

LOWENSTAMM, Max G.

Music Section: S'miroth L'el Chaj Synagogengesange. III #4 Dec '71: 31-59

LUBIN, Abraham

The Influence of Jewish Music and Thought in Certain Works of Leonard Bernstein. III #2 F '7 1: 3- 14; and III #3 Aug '7 1: 17-22

Minhag Ashkenaz: A Millenium in Song. VIII #4 Dec '78: 33-39

The Phenomenon of Nonacceptance of the Unfamiliar. VII #l Nov '76: 44-46

The Hazzan as Spokesman of the Congregation. XX #2 Dec '90: 28-32

Hazzanut in Transition. VII #3 Jl '76: 2 1-26

The History of the Musical Modes of the Ashkenazik Synagogue and Their Usage. IV #l-2 Ap '72: 46-61

If I Forget Thee. XVIII #2 Dec '88: 4-8

Major Conceptions and Minor Deceptions. XVI #2 Dec '86: 8-16

Music and Musicians in the Works of Sholom Aleichem. VI #1 Ap '75: 43

Notes on Music Old and New. III #2 F '71: 15- 19

Nusach Notes. XXI #2 Dec '91: 25-32

Pirkei Hazzanut (1954- 1962). XVII #l Jl '87: 47-5 1

Pirkei Hazzanut. Personal Experiences Concerning: Job Opportunities; His Father. I #1 F '67: 57-59

Pirkei Hazzanut. Personal Experiences: The Arrival of His Piano; His Change in Position From Choir Member to Hazzan for Rosh Hashanah. I #3 Ja '68: 49-52

Pirkei Hazzanut: Variations in Synagogue Music. I #2 Sep '67: 46-48

The Prayers of David . . . Are Ended. X #1 Jl '80: 3-9

Recollections and Reflections. XXII #l-2 Jl/Dec '92: 5-8

Renew the Old, Sanctify the New: Notes From My Tenth Trip to Israel. XIV #2 Dec '84: 3-9

Salomone Sulzer and the Seitenstettengasse Temple. II #4 Ap '70: 19-24